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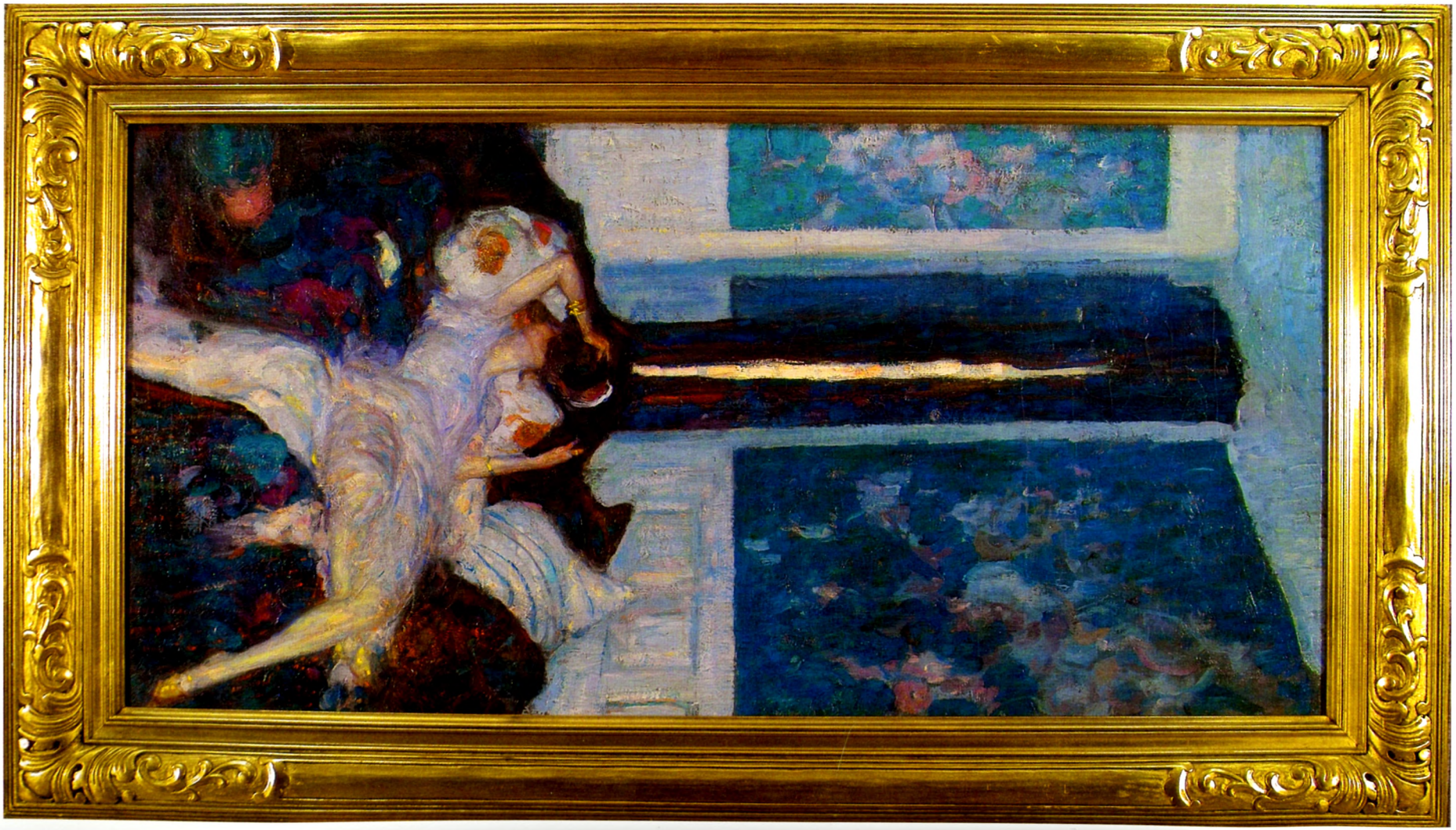
Harvey Dunn (1884-1952), *Love in the Afternoon*, ca. 1930; oil on canvas, 40" x 20"



Cover illustration by
Graves Gladney
(1907 – 1967)

Originally published as the cover of *The Shadow*, May 15, 1941

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Illustration

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From the Editor...

I want to take a bit of this space to thank everyone who has ordered the first two books from The Illustrated Press—*Norman Saunders,* and *Reynold Brown: A Life in Pictures*. I'm very excited to report that both titles have been a smashing success and have met or exceeded our expectations thus far. In a down market that is saying a LOT, and I want to thank all of you for supporting our fledgling efforts. The Saunders book has been a bestseller on Amazon.com off and on since its release, and I have now completely sold out of the *Reynold Brown* Special Edition. (The standard edition is still available.) For those of you who have not ordered the books yet, I hope you will check out my website to see what you are missing. These are two exceptional titles, if I do say so myself, and I hope you will add both of them to your bookshelf soon!

I would also like to give a special thanks to our friends at Bud's Art Books, who have featured the Norman Saunders book on the cover of their latest catalog. It has been one of their best sellers. Thanks, Bud's Art Books, we appreciate your support! Look for Reynold Brown's *Love Slave of the Amazons* on the cover of their *next* catalog!

Work on my third book release, Fred Taraba's *Masters of American Illustration: 41 Illustrators and How They Worked*, is continuing. I expect to be able to publish the book later this year. Stay tuned to the website for further developments as the project nears completion.

In our Reprint Department, our deluxe reprint edition of *Illustration* #3 is being made now, and will be ready very soon!

And finally, the long awaited second issue of *ILLO*, my magazine covering contemporary illustration, will also be ready at the same time as *Illustration* #3. Please see the *ILLO* website for more information, www.ILLO.us.

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EDWARD DANIEL CARTIER

August 1, 1914 — December 25, 2008

Edward D. Cartier, whose illustrations graced *The Shadow* and numerous other science fiction and mystery publications in a career that spanned several decades, died on December 25, 2008, in Ramsey, New Jersey. He was 94.

While perhaps best known for the over 800 illustrations he created for *The Shadow* in the 1930s and 1940s, Cartier's artwork appeared in scores of other magazines in stories by authors such as Robert A. Heinlein, Isaac Asimov, Clifford D. Simak, Robert Bloch, L. Sprague de Camp, Theodore Sturgeon, and many more. He also was the premier artist for the Fantasy Press and Gnome Press book publishing houses in the 1950s.

Cartier began his career illustrating stories for pulp magazine publisher Street & Smith while he was still a student at Pratt Institute's School of Fine and Applied Arts in Brooklyn, New York. There he majored in pictorial illustration, and studied under illustrators Harold Winfield Scott and William James—who also happened to be an art director for Street & Smith. It was James who gave Cartier his first professional assignments.

Graduating from Pratt in 1936, one of Cartier's first ongoing assignments was illustrating *The Shadow* magazine. Tom Lovell, the previous Shadow artist, was moving on to pursue a painting career, so Cartier alternated with him illustrating the twice-monthly novels. His first work accompanied "The Sledge-Hammer Crimes" in the August 1, 1936 issue—coincidentally Cartier's twenty-second birthday.

While the *Shadow* assignments quickly became the focus of his burgeoning career, Cartier found time to illustrate the adventures of a number of other pulp characters, including Hook McGuire the bowling detective, and shoeshine-boy detective Danny Garrett.

In 1939, John W. Campbell, Jr., legendary editor of *Astounding Science-Fiction*, invited Cartier to illustrate for *Unknown*, the ground-breaking magazine of horror and the supernatural. Campbell had admired the weird and fantastic qualities in his work for *The Shadow*, and after Cartier illustrated the first issue of *Unknown*, art director William James encouraged Cartier to let others take over his *Shadow* assignment so he could concentrate on science fiction and fantasy work. It was a perfect match.

Drafted in 1941, Cartier served as an infantryman and as a heavy machine gunner in a tank battalion, fighting in France and Germany. He was severely wounded in Bastogne during the Battle of the Bulge and again when his hospital train was blown apart. He was awarded the Purple Heart and Bronze Star. After the war he returned to illustrating *The Shadow*, *Astounding*, and *Doc Savage*, and he also produced covers and interior art for *Red Dragon Comics* and *Super-Magician Comics*.

A longtime friend of Scientology founder L. Ron Hubbard, Cartier served for two decades as a judge for the L. Ron Hubbard Illustrators of the Future Contest.

Cartier's wife of 65 years, Georgina, died earlier in 2008. He is survived by sons Dean Cartier of Ramsey, NJ, and Kenn Cartier and his wife Ryoko of Redmond, WA, as well as grandchildren Marika and Leland.

Interior illustration for "Shiwan Khan Returns," from *The Shadow*, December 1, 1939

Original cover illustration for *Unknown Fantasy Fiction*, December 1939. Oil on canvas. Image courtesy of Robert Lesser

Letters to the Editor:

Dear Dan:

Please find my renewal for the next eight issues enclosed.

I read a *lot* of magazines, and I have been with yours since the very first issue. In my opinion, there is no finer magazine—in any category—that is as finely produced as yours is. You can only imagine how much I look forward to each and every issue you produce. The only thing that might top it is the *Norman Saunders* book, simply because it is that much longer!

Best wishes to you, and continued success in 2009.

Sincerely,
Jon G.
Santa Ana, CA

Dear Jon:

Thank you for your enthusiasm and wonderful compliments!

Dear David Saunders,

My book was waiting for me when I got home from work this evening. I must say, it's absolutely AMAZING! I spent well more than an hour in rapt bliss going through it, and I've just scratched the surface! I simply can't thank you enough for what I know must have been the blood, sweat, and tears that you poured into it. It is truly a classic, and made me love your father's work even more—and I would have said I loved it so much already that wasn't possible. I was especially excited to see the image of *Monsterettes* on the back cover. Great day in the morning! It's almost like standing in front of the original art work!! I hope my excitement is coming through in this quick note. Please let me send you my appreciation for the great joy of seeing so much of Norm's work in such an impeccable volume.

With many heartful thanks,
Elizabeth

Hi Dan,

Please keep up the excellent work that you are doing. I know it must come with some great sacrifices, but you are contributing so much to preserving the memory of some of the greatest artists of the last century. Many, I'm afraid, who would unjustly fade into obscurity without your efforts. Long Live Illustration Magazine! May its issues and fine quality never cease!

All the best,
Doug F.

Dear Dan,

My copy of *Reynold Brown: A Life In Pictures* just arrived in the mail. It's sitting in my lap as I write this. I have skimmed it once. I cannot thank you enough for this work. It is nothing short of incredible. What a wonderful tribute to Brown's life in illustration. I am a fan of his art because of the work he did for movie posters, particularly those of the 1950s science fiction films. They were every bit as big a treat as was the film itself when my mother took me to the theater, now so many years ago. Thank God I grew up in the 1950s! I saw these pictures when they were NEW! One sheets. Movie stills. Lobby cards. What a feast for a nine year old boy in love with science fiction in the cinema.

... Thank you again. There is no doubt that this has all been well worth the wait.

Terry M.
Lansing, Michigan

Hi, Mr. Zimmer:

I recently ordered the regular AND the Deluxe Special Edition of the new Reynold Brown art book. A friend of mine hooked me on his great works with a recording he made of a show called *The Man Who Drew Bugged Eyed Monsters* that ran on cable around Halloween a number of years ago. I will give him the regular book as a birthday gift, and of course the Special Edition is all mine!

What I especially wanted to say is that I really enjoy your magazine, though I admit I don't buy every issue. I usually find myself buying a copy if the art appeals to me, and particularly when you are covering an artist who works in gouache, which is my favorite medium. I appreciate this aspect of your magazine, and that you let us readers know the mediums the artists worked in, as well as the size of their canvases. I really loved the Mort Künstler issue, as he did so much work in the illustration field in gouache. Basil Gogos also worked in this medium in his early days. Don't get me wrong, there are many great works in oil and pastel and watercolor, washes, etc., but I love to paint in gouache and I really love seeing works painted in that medium!

Thank you for your time,
Terry C.

Hi Dan,

I just wanted to say I received your new book on Reynold Brown, and I have skimmed it quickly and have now settled down to read portions of it. I just love this book! I am in my early 40s, and like the rest of my generation from the 1970s, I grew up on re-run movies and TV shows, as well the explosion of used book stores that sold old magazines, pulps, paperbacks, etc. I appreciate this book, and I thank you for putting a personality and a soul to the artist behind all of the fantastic artwork I admired then and now.

Please continue to produce this kind of work!

Cheers!
Andrew A.

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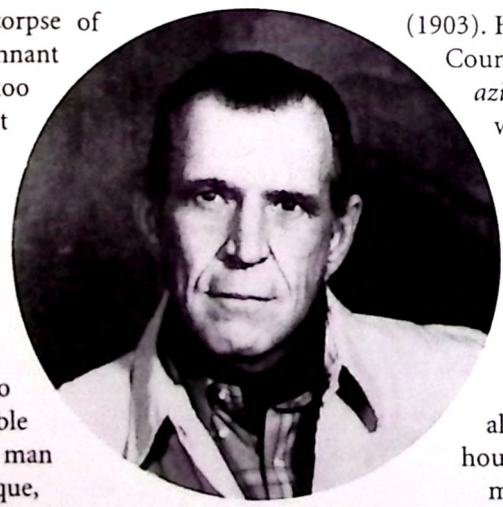
Graves Gladney

by Tom Roberts *and* David Saunders

The bleached bones and rotting corpse of a sinister skeletal chemist—with remnant strands of hair, flesh, and blood—is too absorbed in his toxic science experiment with the Crimson Death to notice the shadowy figure that creeps up behind him. The figure raises the polished walnut stock of a vintage 1897 Winchester in midair, poised before his imminent stroke for justice. The hypnotic intensity of the Shadow's riveting eyes draws our attention to this supernatural vigilante's remarkable personality. His lifelike features reflect a man with a fervent passion, a powerful physique, a brilliant mind, and rugged good looks. This version of the Shadow has more depth of character than a generic two-dimensional cartoon super hero. This Shadow is a real flesh and blood he-man, with complex and fascinating qualities. In fact, this Shadow bears a striking resemblance to the artist who painted this cover—Graves Gladney.



Graves Gladney, circa 1965

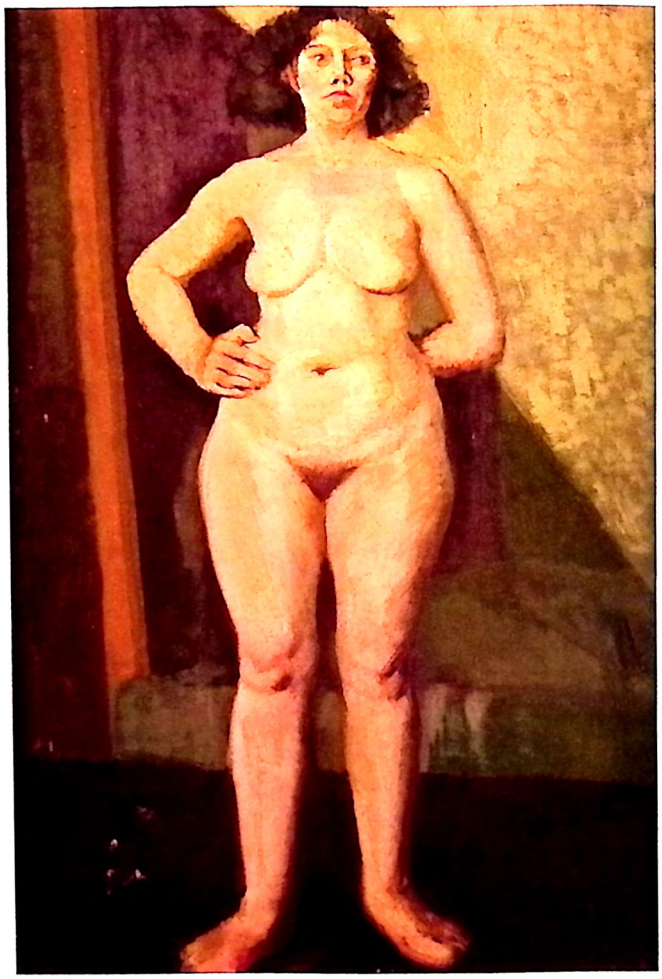
James Francis Graves Gladney was born December 11, 1907, in St. Louis, Missouri. He was the firstborn child of Frank Young Gladney and Katherine Lewis Graves. It was a family tradition that the mother's maiden name became the eldest son's middle name. This eldest son was always called Graves. A little brother, John Franklin, was born in 1910, and younger sisters Lucianna and Katherine arrived in 1915 and 1918. The father was a prominent St. Louis lawyer, a graduate of the University of Missouri (1899) and the Columbia University Law School (1903). He argued cases before the U.S. Supreme Court, and he wrote articles for *Outlook Magazine* and *The Saturday Evening Post*. He was the author of an important law book, *Restraints of Trade in Patented Articles*. The family lived in a wealthy part of town at 5057 Westminster Place.

In 1918, during the great worldwide influenza epidemic which afflicted twenty-five percent of all Americans and killed 650,000, the Gladneys fled south of the city to their 180-acre farm along the Mississippi River. Nurses and household staff all wore cotton gauze facemasks while they served the Gladney family. The father also hired private tutors to live at the farm and home-school his children during the hiatus. To teach eleven-year-old Graves and his eight-year-old brother John Franklin, the Gladneys hired nineteen-year-old Fred Conway.

Conway was a native of St. Louis and had recently returned from Chicago, where he had worked for two years in a newspaper graphics department. He was a passionate follower of Robert Henri, George Luks, and John Sloan, all of whom were newspaper illustrators that had earlier formed a radical art movement known as The Eight. They felt that modern artists should embrace the direct and honest painting style of the French Impressionists, to boldly capture the vitality of everyday American life. They all aspired to live and work in Paris, but they accepted the reality that, without funding from art patrons, they had to live and work in America as commercial art-

The Shadow, August 1, 1941

Student work, circa 1930s. Oil on canvas



Student work, circa 1930s. Oil on canvas

ists, with the hope that their vision of humanity would elevate their work to an inspired level. Gladney could not have had a better tutor to cultivate his natural drawing abilities and maintain his scholastic regimen. Conway recognized Gladney's precocious talent and his remarkable eye-to-hand coordination. It not only made him a great draftsman, but also made him an unusually gifted marksman. With sketchpads and rifles, Conway and Gladney loved to explore the countryside.

In 1920 the Gladney family returned to St. Louis and the children resumed their regular school attendance. Graves' father showed his gratitude for Fred Conway's excellent service by funding a two-year sojourn in Paris to study at the Académie Julian, the Académie de la Grande Chaumière, and the Académie Moderne. When Conway returned to St. Louis he enrolled in Washington University School of Fine Arts, where he eventually became a tenured member of the faculty.

On May 12, 1922, the Gladney family suffered the tragic loss of eleven-year-old John Franklin to rheumatic fever. This tragedy had a profound and formative effect on his older brother, who was only fourteen at the time. Graves suddenly felt cheated by the pie-in-the-sky visions of his Sunday School teachings.

Graves attended Soldan High School, where he excelled in athletics and graduated in 1924. He then attended Amherst College, where he again excelled in athletics and graduated in 1928. That summer Gladney traveled to Europe and spent a year at the Académie Julian in Paris. In 1929 he transferred to the Slade School of Fine Art, University College London, where he studied with Augustus John, England's most celebrated Post-Impressionist. John was a sensational character, whose brawling bohemian antics were legendary. He is widely regarded as the basis for the fictional character Gulley Jimson in Joyce Cary's popular 1944 novel, *The Horse's Mouth*. While studying at the Slade, Gladney lived in a student boarding house at 5 Traviton Street, London, where he met Janina Czarkowska, a post-graduate medical researcher from Stefan Batory University in Wilno, Poland (present-day Vilnius, Lithuania). Graves courted Janina in French, their only common language, while he taught her English and she taught him Polish. After overcoming his Presbyterian parents' misgivings about his marrying a Roman Catholic, Graves and Janina traveled to Warsaw in August 1930 to get married. Their daughter Vanda was born in London in May of 1931. In 1932 Gladney left the Slade before completing his graduate qualifications. He had suffered a collapsed left lung during a boxing match that required several months of recuperation,

which he spent at a Swiss sanitarium. These experiences oddly parallel events depicted in F. Scott Fitzgerald's 1934 novel *Tender is the Night*, the defining story of privileged American youth of that time.

Gladney returned to the U.S. in 1932 with his wife and daughter. They lived with his parents in St. Louis, where their second child, Natalie, was born in 1934. They lived on the top floor of his parents' grand home, while Graves rented an art studio a few miles away. He had a part-time job in the art department at a prep school, and he tried to drum up business painting studio portraits. He spent most of his time with his ex-tutor, Fred Conway, painting landscapes of local scenes while standing side by side at their portable French easels. In December 1933, the *St. Louis Post-Dispatch* published a page of his sketches of the St. Louis Zoo. But other than that, there were very few professional opportunities in St. Louis to challenge a young artist.

By 1934 his marriage was under pressure. Janina had become increasingly homesick and eager to introduce their second child to her family. Graves had no interest in returning to Poland, so Janina and the two girls left without him. This event triggered a decisive moment in Graves Gladney's career. His father said, "Son, face it, they're not coming back. Isn't it time you got serious and started making a living?" So he set out for New York to start his professional career as a freelance illustrator. He set up his studio in New Rochelle, where many famous illustrators worked, including J. C. Leyendecker and Norman Rockwell. His studio at 560 Main Street was in a large building occupied by many illustrators, including John Falter, Richard Lyon, Robert Harris, Tom Lovell, Charles La Salle, and

Graves Gladney and Janina, 1940

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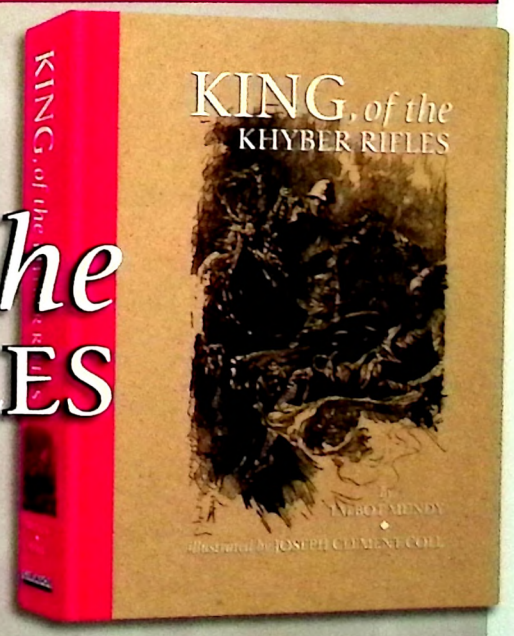

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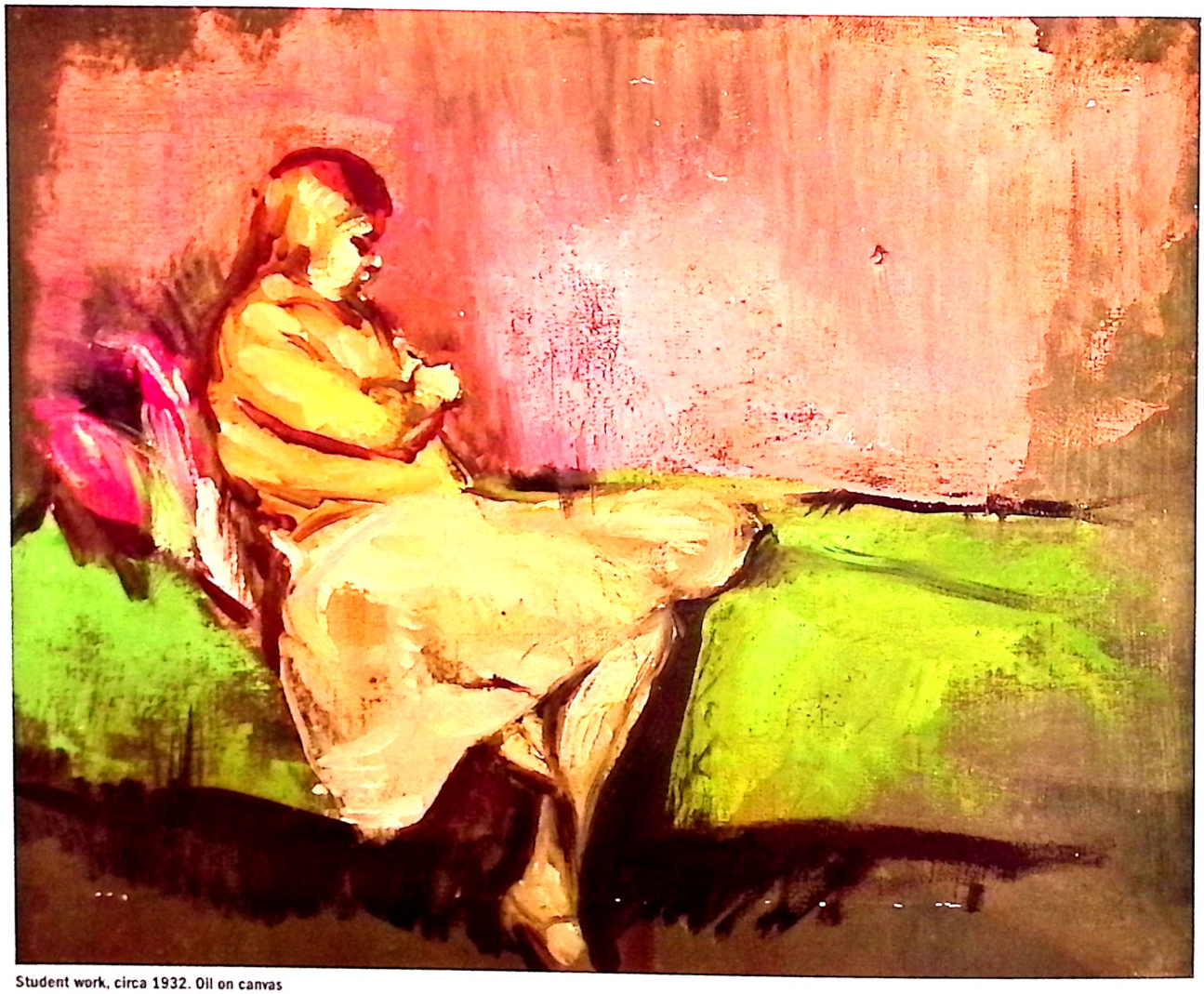
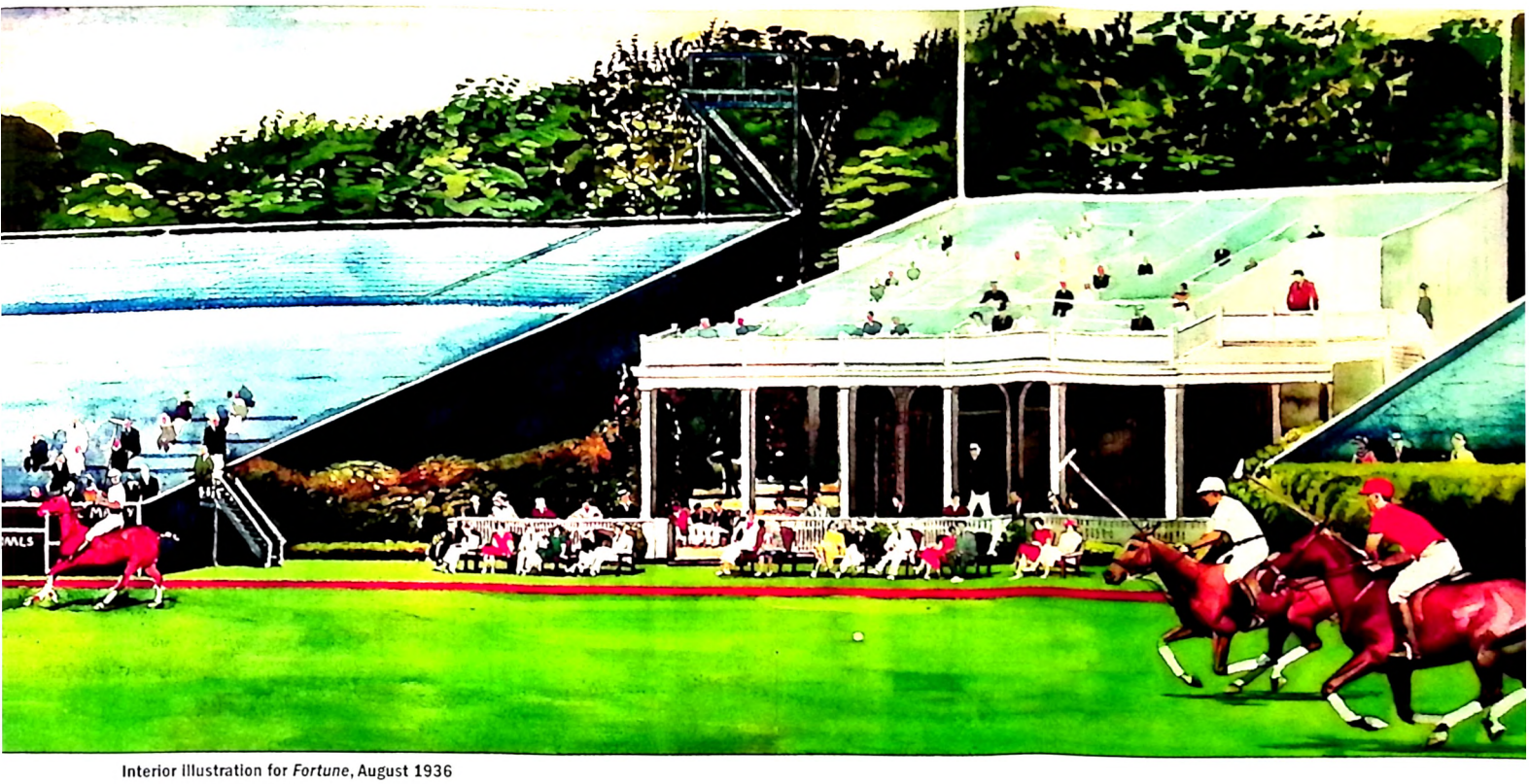


Student work, circa 1932. Oil on canvas

Student work, circa 1932. Oil on canvas

Student work, circa 1932. Oil on canvas



Interior Illustration for *Fortune*, August 1936

Harry Anderson. Local neighbors included pulp artists John W. Scott, Emery Clarke, and Rudy Belarski. They all became friendly competitors for the same assignments from publishers in New York City, which was just thirty minutes south by train to Grand Central Station.

In late 1934 Graves received an overseas cable from Janina saying that she was coming back to the U.S. with their children. He met their boat and drove them up to their new home in nearby Mamaroneck. A year later their son Frank Young Gladney II was born.

In March of 1936 Graves was asked to be best man at the wedding of his old pal from Amherst, Perrin Stryker, who happened to work at *Fortune* magazine. Thanks to this lucky connection, Gladney soon sold his first published illustration— a two-page spread in the August 1936 issue of *Fortune* magazine. Graves later recalled his initial difficulty in finding steady work during the Great Depression, "Times were very bad and I had a few false starts. I tried to hire on as a draftsman at the *New Yorker*, for example, with no success. Things were still not clicking for me in the art market."

At the same time that he was suffering the hardships of editorial indifference, his father and two partners in St. Louis happened to make an extremely opportune financial decision by forming the 7-Up Company. This patented local soft drink eventually became a world-famous brand-name product.

By 1936 Graves Gladney was nearing his wits end. "I had a wife and three children and was absolutely unable to make a living, although I was trying very hard. I'm ashamed to say that I got on my knees to sell my paintings. One day, simply by chance, I went to the studio of John Falter. Falter was extremely successful as a slick illustrator and later as a cover artist for *The Saturday Evening Post*, but he had first started out painting for the pulps, like Street & Smith's *Wild West Weekly* and *Best Detective*. He encouraged me, because he knew what a tough time I was having. He thought I had the ability, talent, and drive to make a go of it. I met a number of painters like Emery Clarke and others who were making a living at painting in one of the most prolific, fertile fields for painting—the pulps. They urged me to have a go at it. They explained that the field consisted of four or five New York publishing houses dealing exclusively in pulps, and they suggested I get started by doing a cover for one of them. They suggested that I make a sample pulp cover and take it down to Fiction House. Following their advice, I went back and laboriously, with much fear and trembling, produced a Western cover. It was a typical thing—a cowboy and a cowgirl escaping some unknown danger, firing backwards, with a background of mountains. Fiction House bought it and it was the cover for *Lariat Story* in July 1937."

Lariat Story Magazine, July 1937

Fiction House had an open-door policy that made them the most approachable pulp publisher for entry-level artists to show their port-

Rangeland Romances, July 1937

Adventure, February 1939

folio samples. Fiction House rarely assigned new covers to unknown artists, but they were willing to buy unsolicited cover paintings for low prices—sometimes as low as sixty dollars—from aspiring young illustrators who walked in off the street.

"That was my start. I sort of blush now when I show it, but it was alright. I wasn't too particularly fond of Western pulps, because they're so goddamned phony. I've been shooting and hunting all over the world, handling firearms all of my life, and the average pulp cover has no atmosphere and reflects no reality at all. One of the essences of good writing or painting is to create an authentic atmosphere, like Conan Doyle's *Sherlock Holmes*. Those that have been to England know that his atmosphere is perfect. You can see Sherlock Holmes venturing out into the night with the soft rain falling. The Western pulps had none of this at all. Bob Harris, who did a hell of a lot of Western covers, was never west of Kansas City! A horse? He couldn't tell a horse from a four-cylinder motorcycle. Yet he wore a big cowboy hat and boots whenever he went down to Street & Smith.

"After that I began to make similar thrusts at Popular Publications, which was run by Harry Steeger. I began to sell them covers. Not as many as I would like to have, but it was hard going, and Steeger himself was a no good son of a bitch. He ran Popular Publications poorly, and why somebody at the time did not kill him is beyond me, but that's a long story. That opinion incidentally, is not only mine. It is shared by almost everyone who ever worked for Harry Steeger. One of the big artists for Popular Publication was Walter Baumhofer, who was a hell of a competent painter. Steeger, who knew nothing at all about painting, just fell all over himself about Baumhofer but literally abused everyone else. Steeger had a lot of other good painters who sort of got the crumbs off his table. Baumhofer got every consideration.

"I remember one time Steeger called me up when I was quail-hunting, asking me to come back quickly because he wanted me to paint a cover for *Dime Detective*. I painted the cover and Steeger said it was fine. Three days later, Walter Baumhofer walks in and says 'Harry, I need a job. Can you get me one?' Steeger just handed him my cover and said, 'Do this over again.' I didn't get paid for my cover, and Baumhofer got to keep my painting. He himself said the skeleton he did was not nearly as good as the one I did. Which was true, but it made no difference to that goddamned Steeger.

"Harold Goldsmith, who was his partner, got along fine with Tom Lovell, who also painted for Popular Publications. Lovell is a very good friend of mine, and a man that I admire greatly. Goldsmith told Steeger to keep his cotton-pickin' hands off of Tom Lovell's stuff or he'd be in real trouble. So Lovell never had any trouble down there at all. Steeger wasn't allowed to open his yap.

◀ Original Illustration for *Adventure*, August 1938

Dime Mystery Magazine, August 1937

Dime Mystery Magazine, February 1940

"Emery Clarke was another friend of mine who worked for Steeger and hated him almost as much as I did. To give you an example, one of Steeger's editors called up on Friday and said, 'Clarke, we're missing this cover. The man that was supposed to do it didn't finish it. If you can do the cover and get it in here by Monday, we'll pay you double.' Emery said 'Oh boy!' and beat his brains out painting all day Saturday and Sunday. He staggered in there Monday morning with the picture, put it on the easel and the editor said, 'Well, I see you've got another stinker.' Simply because in the interim Steeger had changed his mind. The editor himself was just a yes-man. There was no use getting angry with him any more than you would get angry at Charlie McCarthy."

By 1937, Gladney was selling freelance covers to most of the pulp houses, including Thrilling Publications, Popular Publications, and Fiction House. His covers appeared on *Adventure, Dime Mystery, Horror Stories, Lariat,* and *Strange Stories.* One day he was assigned to paint a horror cover for the August 1937 issue of *Dime Mystery.* This type of job usually involved a scene with a sexy woman being tormented by a demented scientist and his crazed assistants, but Gladney was stumped. "He had no idea what to paint," recalled pulp historian Robert Weinberg. "Looking around his studio he spotted a paper cutter and decided to use it in the painting." Gladney's final cover is a memorable classic of the genre, showing a ghoulish, green, barrel-chested paper-cutter operator zealously following the instructions of a mad scientist on how best to slice in two a horrified woman in bra, panties, and shackles.

Sensational pulp magazine covers were displayed on crowded newsstands, their covers designed to attract the eye of passing pedestrians and convince them to contribute another dime to a million-dollar industry. Sales records were carefully studied to figure out whose covers sold the most copies. After two years of painting pulp covers, Graves Gladney had learned the ropes and become one of the best pulp artists.

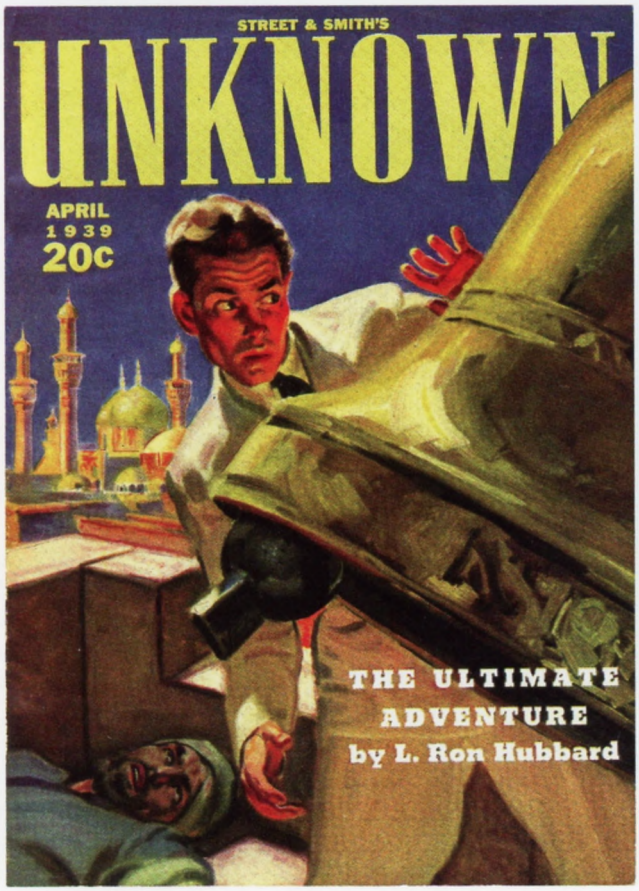
New Rochelle provided Graves with a brotherly fellowship of creative young artists, all with a shared sense of purpose. They were excited about their work and anxious to learn from each another. They swapped technical ideas as well as salty stories. This community of artists produced a staggering array of published illustrations in the 1930s, for every conceivable genre and subject. Tom Lovell, Emery Clarke, John Falter, and many others helped Gladney to formulate his own distinctive approach to illustration art.

New Rochelle artists found it difficult and expensive to paint directly from live models because of their distance from the New York modeling agencies. So a communal darkroom was set up at 560 Main Street, where each artist learned how to use camera and lights to create reference photos with their desired dramatic effects. Artists' wives and girlfriends were

Dime Mystery Magazine, April 1938

Astounding, May 1939

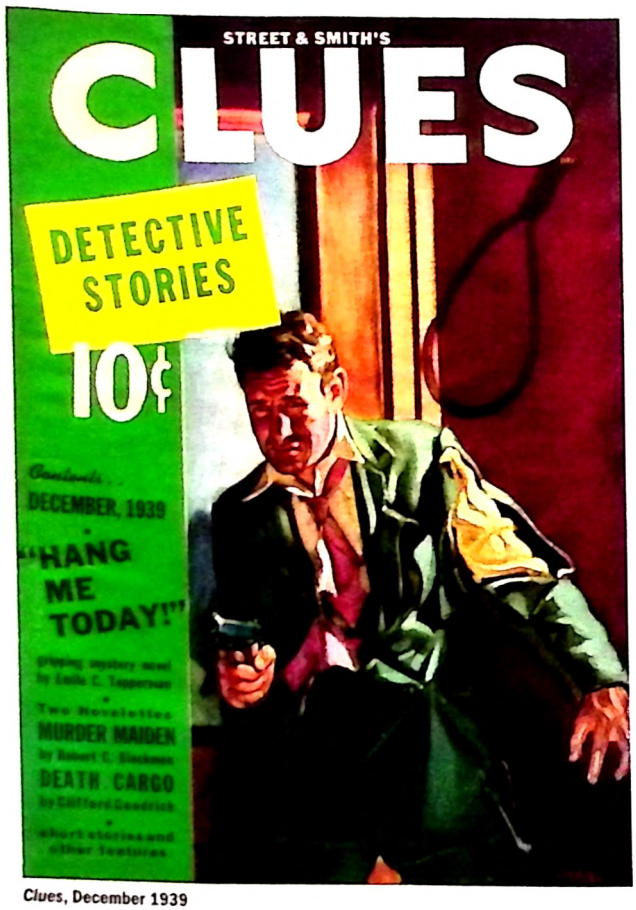
Astounding, June 1939



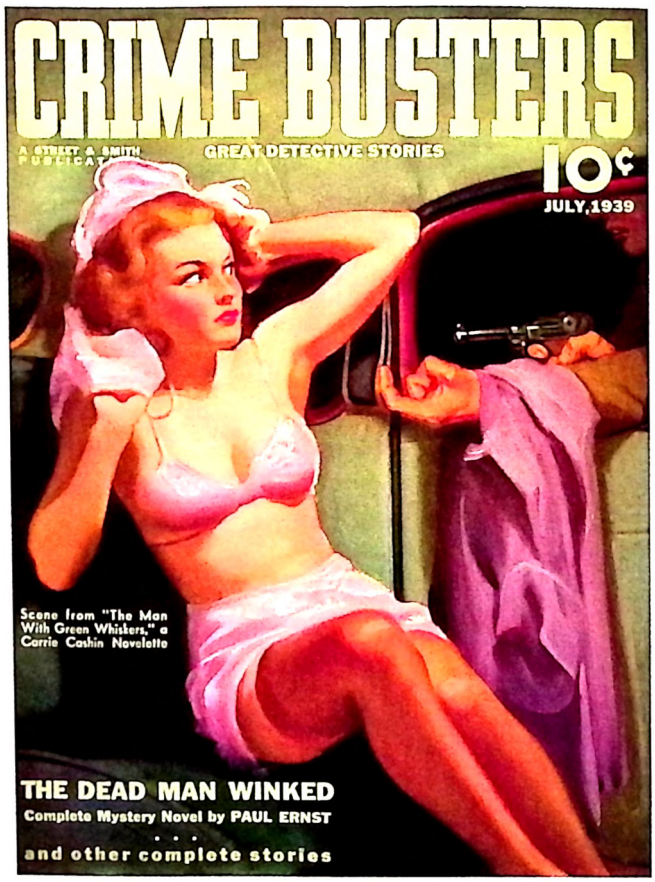
Unknown, April 1939

Unknown, November 1939

Original illustration for *Astounding*, March, 1939. Oil on canvas

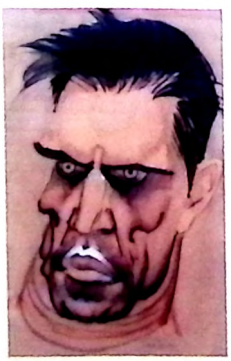


Clues, December 1939


CRIME BUSTERS
A STREET & SMITH PUBLICATION
GREAT DETECTIVE STORIES
10¢
JULY, 1939
Scene from "The Man With Green Whiskers," a Carrie Cashin Novelette
THE DEAD MAN WINKED
Complete Mystery Novel by PAUL ERNST
and other complete stories

Crime Busters, July 1939

regularly recruited for impromptu modeling sessions. Whenever a male model was needed for a villain or a bit player, neighboring artists were willing to help out by posing in exchange for reciprocal services. Richard Lyon used Bob Harris. Bob Harris used Tom Lovell. Rudy Belarski used Emery Clarke. Emery Clarke used Graves Gladney. Richard Lyon used Graves Gladney. And every artist was always able to use his own most cooperative unpaid model—the mirror. Gladney appeared in many of his own pulp covers.



Caricature of Graves Gladney by Emery Clarke

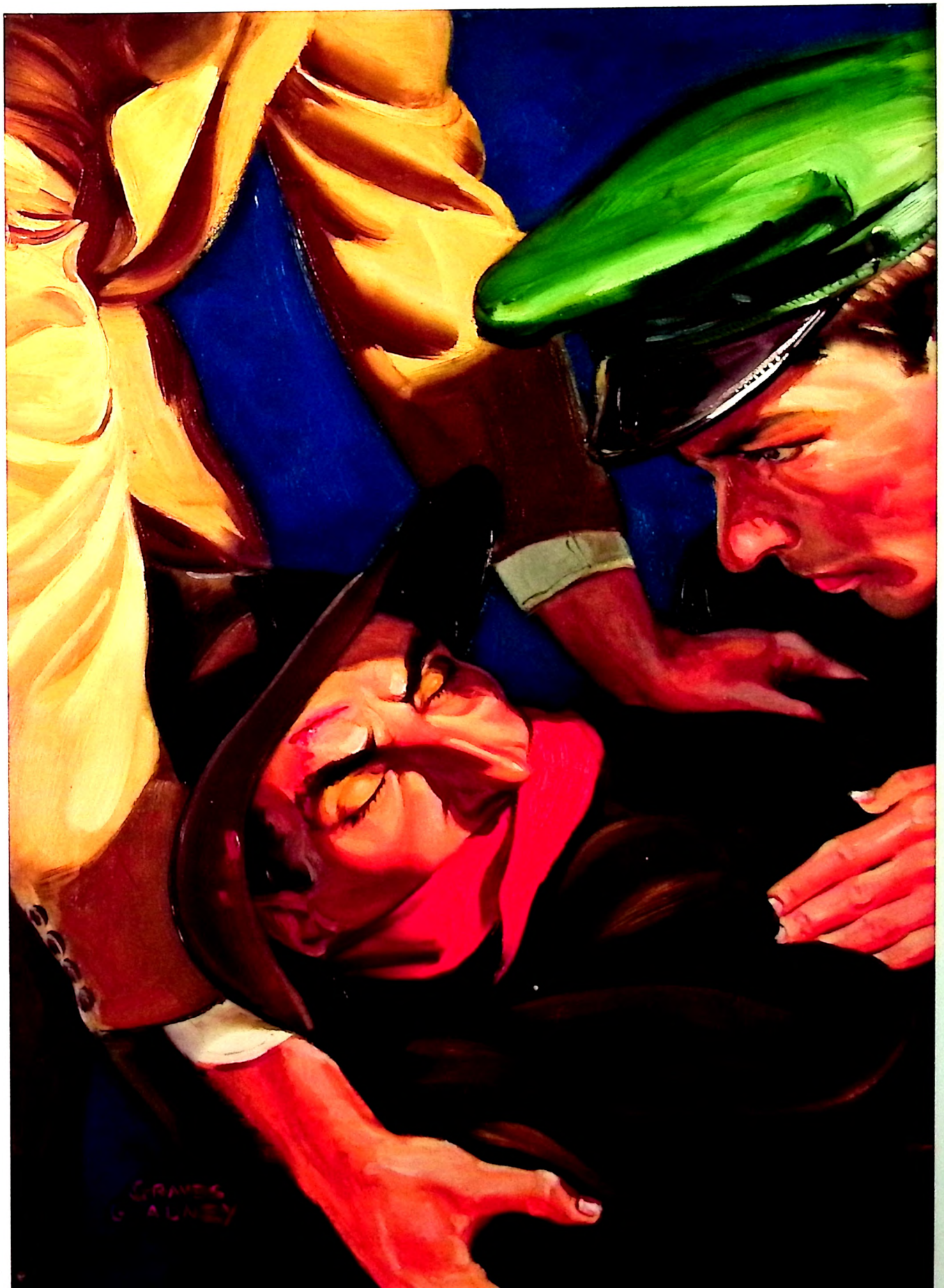
Posing for each other was just one instance of the binding brotherhood between illustrators. When Tom Lovell decided to leave the pulps to seek better paying work in the slicks, Gladney volunteered to act as his studio assistant by carrying his portfolio. It was a hot summer day and Gladney told him, "You shouldn't go in to see an art director dripping with sweat. I'll be your packhorse."

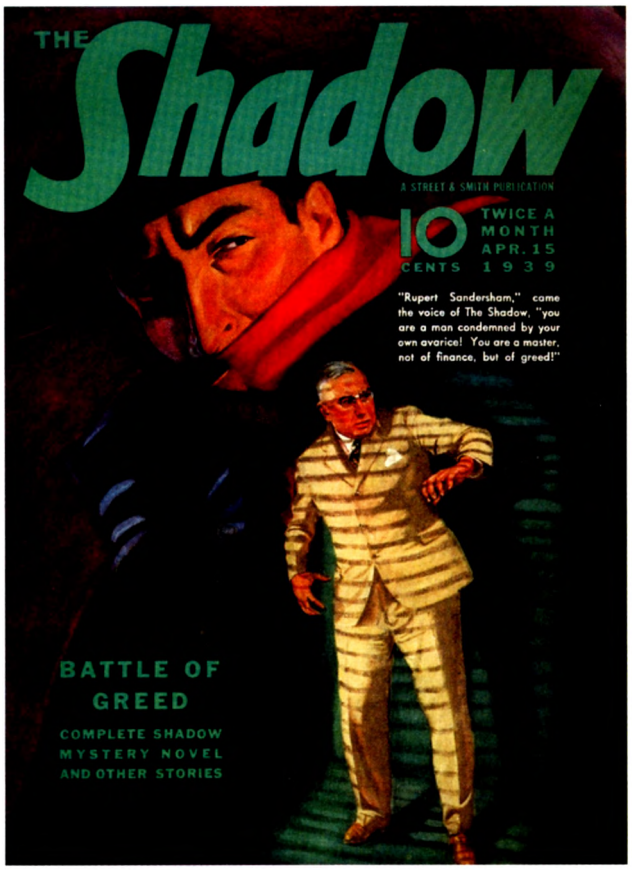
By the fall of 1938, Graves Gladney had developed a masterful style of painting covers for Street & Smith's *Clues* and *Crime Busters*. They appreciated his work and he was soon offered a contract to regularly paint covers for *The Shadow*. This was a very popular and lucrative title for Street & Smith, so *The Shadow* assignment was Gladney's greatest career opportunity. He signed an exclusive contract with Street & Smith, which was designed to prevent his moonlighting for other pulp publishers. His predecessor, George Rozen, had been caught working for the competition. While the contract prohibited him from freelancing with other publishers, it did guarantee tremendous market exposure and a significant annual income. Gladney said that his contract for *The Shadow* was "almost like stepping into financial heaven. It meant I would earn $5,000 or more a year, which in 1939 was a considerable amount of money! So I attacked the job with almost religious fervor. I did the very best I could."

The Shadow magazine appeared every two weeks, so Gladney was free on each alternate week to paint a cover for another Street & Smith pulp. Most of the authors mailed in their manuscripts, and rarely visited the editorial offices. Most of the cover artists only visited the office for a few minutes every week to drop off assignments and pick up new jobs. Consequently, Gladney hardly knew the authors of *The Shadow*. "Aside from reading his manuscripts, I knew nothing of Walter Gibson. Personally, I preferred Ted Tinsley's gory tales." At first Gladney read their manuscripts, but he later hired readers to suggest potential scenes for illustrations. "After the first year I hired high school kids to read the stories and give me a synopsis. I couldn't stand the junk."

Gladney's relation with his Street & Smith art editors was equally brusque. He wanted to depict the Shadow character in

Original illustration for *The Shadow*, May 15, 1939. Oil on canvas ➤


GRAVES
& ALNEY


THE Shadow
A STREET & SMITH PUBLICATION
10 CENTS
TWICE A MONTH APR. 15 1939
"Rupert Sandersham," came the voice of The Shadow, "you are a man condemned by your own avarice! You are a master, not of finance, but of greed!"
BATTLE OF GREED
COMPLETE SHADOW MYSTERY NOVEL AND OTHER STORIES

The Shadow, April 15, 1939

The Shadow, May 1, 1939

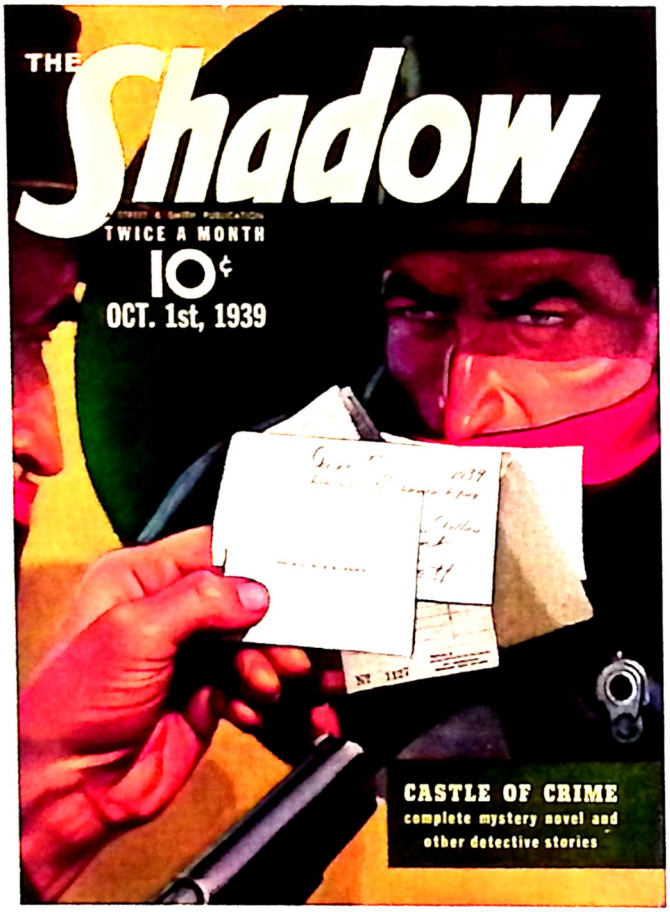
The Shadow, June 1, 1939

his own style, but the editors considered the public's established image of the Shadow to be an inviolable brand-name icon. As every artist has a right to his creative ambition to surpass earlier artists, Gladney tried to gradually improve the Shadow's appearance."But usually they caught the alterations and made me do a Rozen Shadow, which I particularly disliked. By 1941 I had eliminated the ridiculous red ruff around his face, and this made him look more like a person and less like a cartoon. But they insisted on a 'hawk-like visage'—whatever the hell that is.

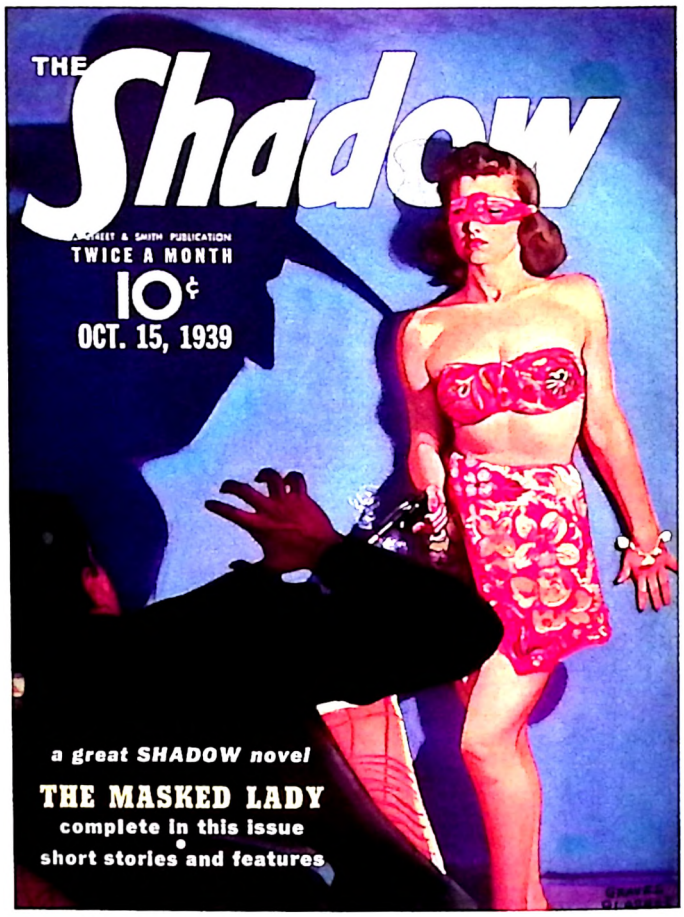
"A conscientious artist should not have to be subjected to criticism by art editors like Flynn, Sniffen, or Nanovic. Actually it wasn't as bad as all that. It's never difficult to work for somebody if he knows what he wants—and as a rule they did—but what they wanted was sometimes vulgar and childish to the extreme. I should have punched them in the jaw and said the hell with it, but it was easier to do what they asked—and I needed the money."

Street & Smith published the majority of Graves Gladney's pulp covers. His work appeared on *Astounding, The Avenger, Clues, Crime Busters, Mystery, Sport Story, Unknown*, and most notably *The Shadow*, for which Gladney painted seventy covers from October 1938 to September 1941. "I did a hell of a lot of them. Too many!" He later estimated that he worked around seventy hours to produce each weekly pulp magazine cover. By his own calculations, he painted two hundred and seventy-five pulp covers. Just as he was about to reach a point where he couldn't take it any longer, the Japanese attacked Pearl Harbor.

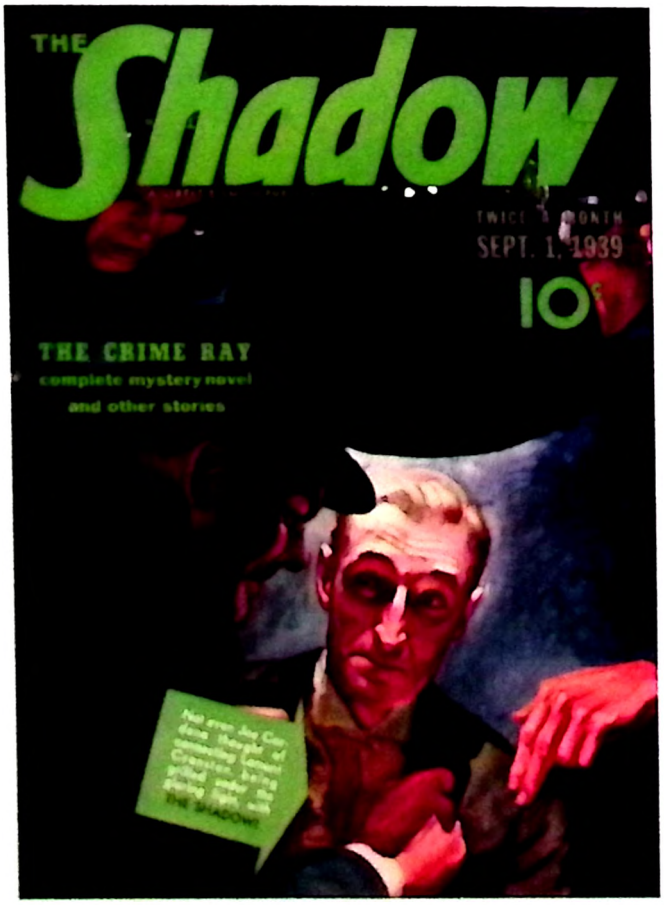
Original illustration for *The Shadow*, January 1, 1940. Photo by Alan Ammann



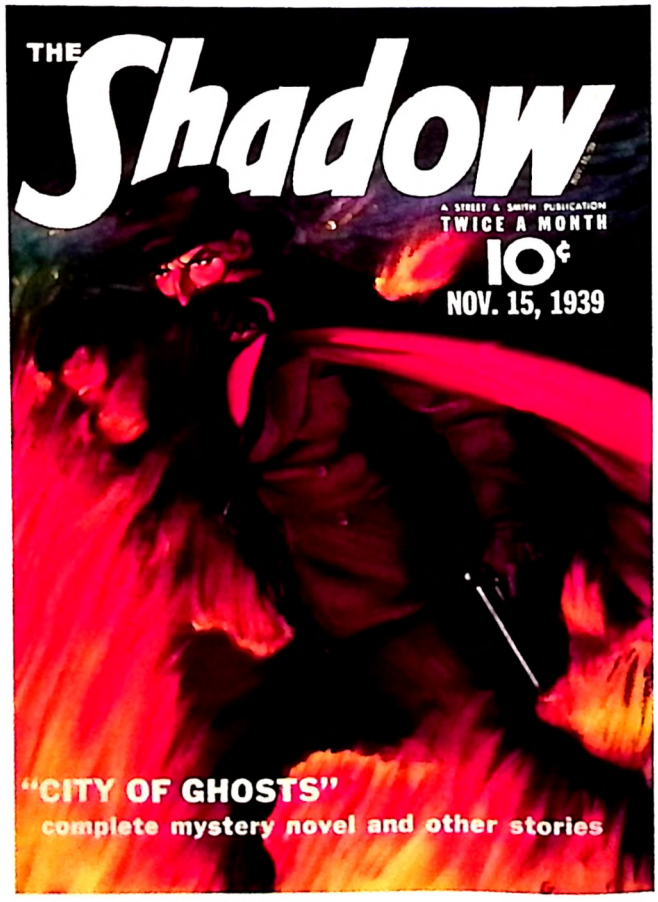
The Shadow, October 1, 1939



The Shadow, October 15, 1939

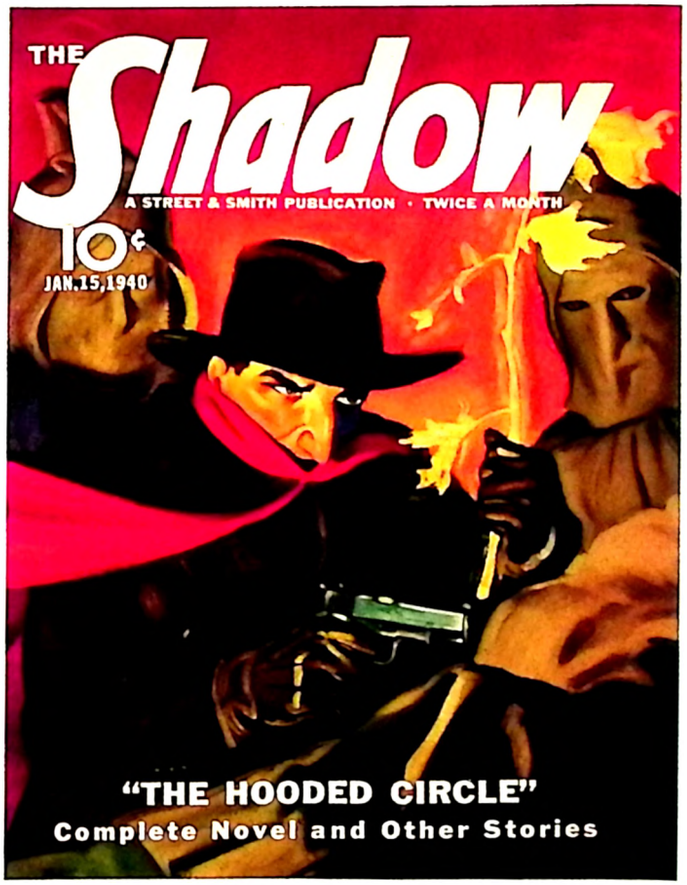


The Shadow, September 1, 1939



The Shadow, November 15, 1939

The Shadow, December 1, 1939



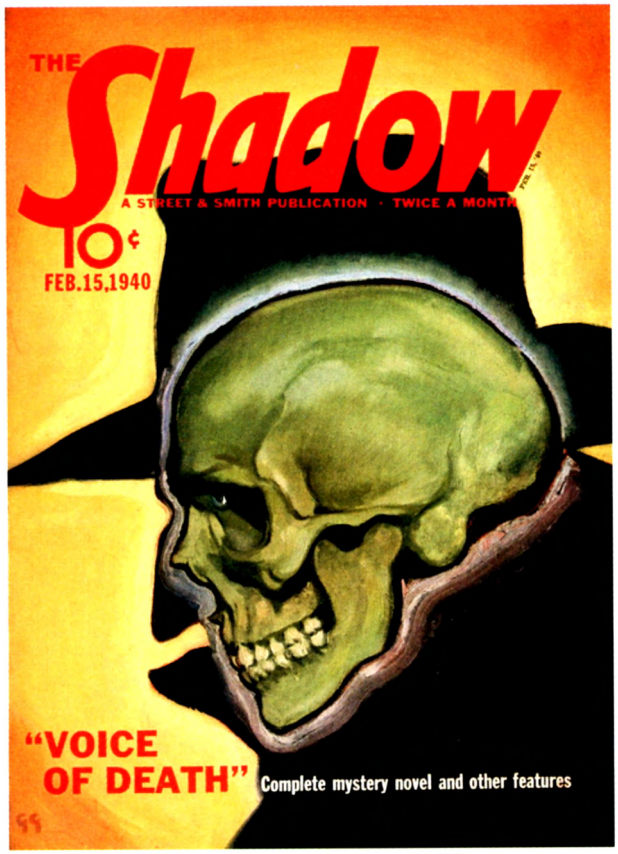
The Shadow, January 15, 1940

Original cover illustration for *The Shadow*, June 1, 1940. Oil on canvas

Original cover illustration for *The Shadow*, August 15, 1940. Oil on canvas

Original cover illustration for *The Shadow*, June 15, 1940. Oil on canvas

Original cover illustration for *The Shadow*, May 15, 1940. Oil on canvas



The Shadow, February 15, 1940

The Shadow, August 1, 1940

The Shadow, October 1, 1940

The Shadow, October 15, 1940

Original cover illustration for *The Shadow*, May 15, 1941. Oil on canvas ➤

GRA
GLA

The Shadow, September 15, 1940

The Shadow, January 1, 1941

The Shadow, February 1, 1941

The Shadow, April 15, 1941

Original cover illustration for *The Shadow*, April 1, 1941. Oil on canvas

GRAVES
LATEX

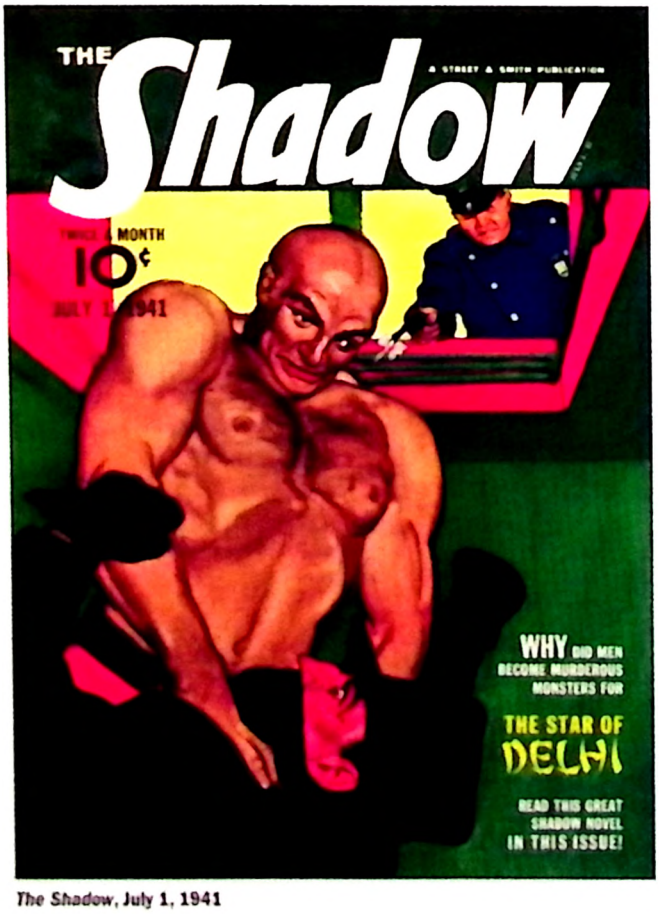
Original cover illustration for *The Shadow*, August 15, 1941. Oil on canvas

◀ Original cover illustration for *The Shadow*, January 15, 1941. Oil on canvas

The Shadow, May 1, 1941

THE
Shadow
A STREET & SMITH PUBLICATION
TWICE A MONTH
10¢
JUNE 1, 1941
The nation's capitol is the scene of a bitter battle for defense secrets as THE SHADOW fights
CRIME UNDER COVER
Be thrilled by this exciting novel, featuring the world's greatest mystery character.

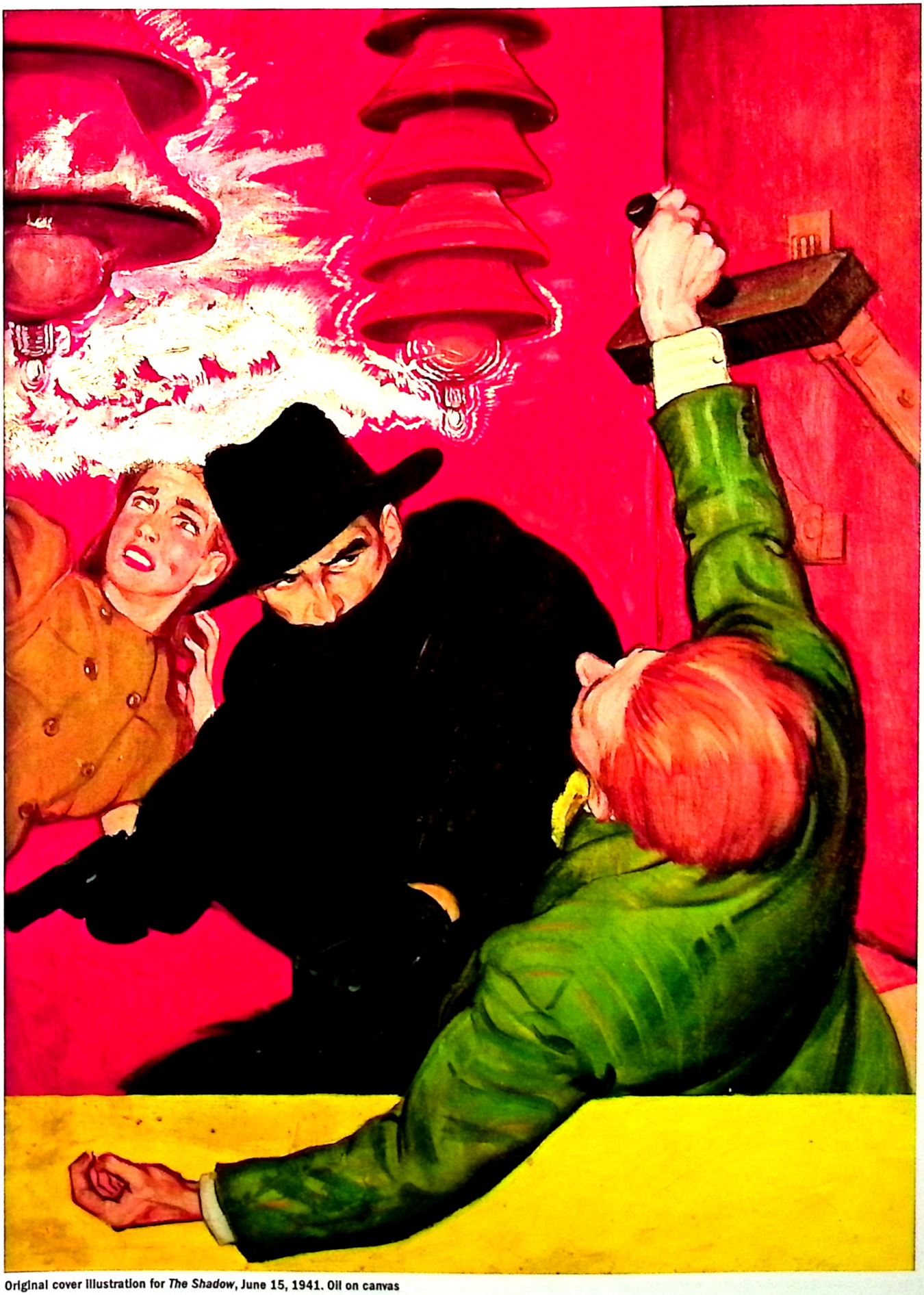
The Shadow, June 1, 1941



The Shadow, July 1, 1941

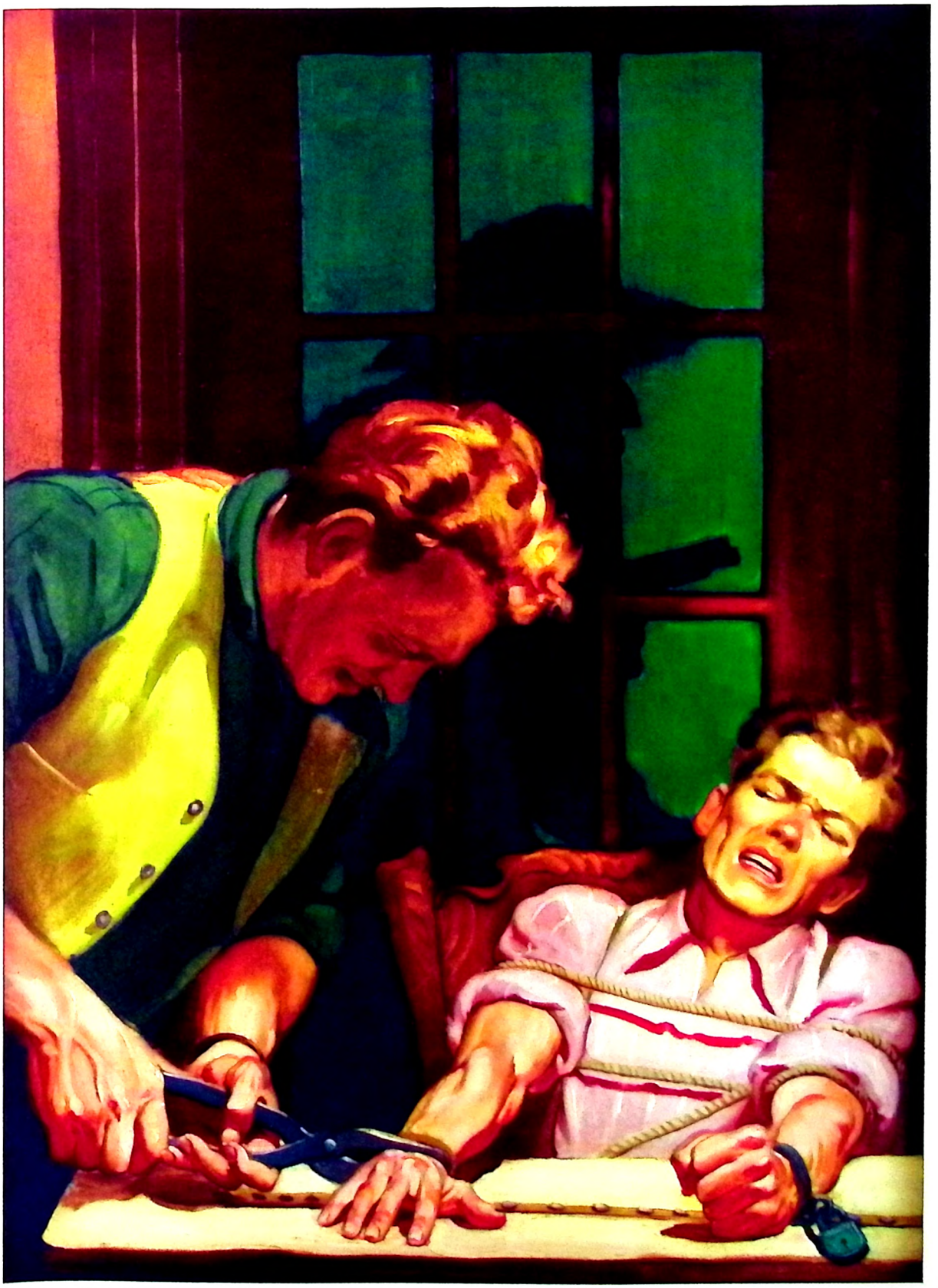
THE
Shadow
A STREET & SMITH PUBLICATION
10¢
JULY · 15
1941
The weirdest, strangest, most powerful criminal The Shadow has ever met
THE BLUR
hurls his challenge at the law in this greatest of Shadow novels, complete in this issue.

The Shadow, July 15, 1941



Original cover illustration for *The Shadow*, June 15, 1941. Oil on canvas

Original cover illustration for *The Shadow*, March 15, 1941. Oil on canvas



Original cover illustration for *The Shadow*, September 1, 1941. Oil on canvas

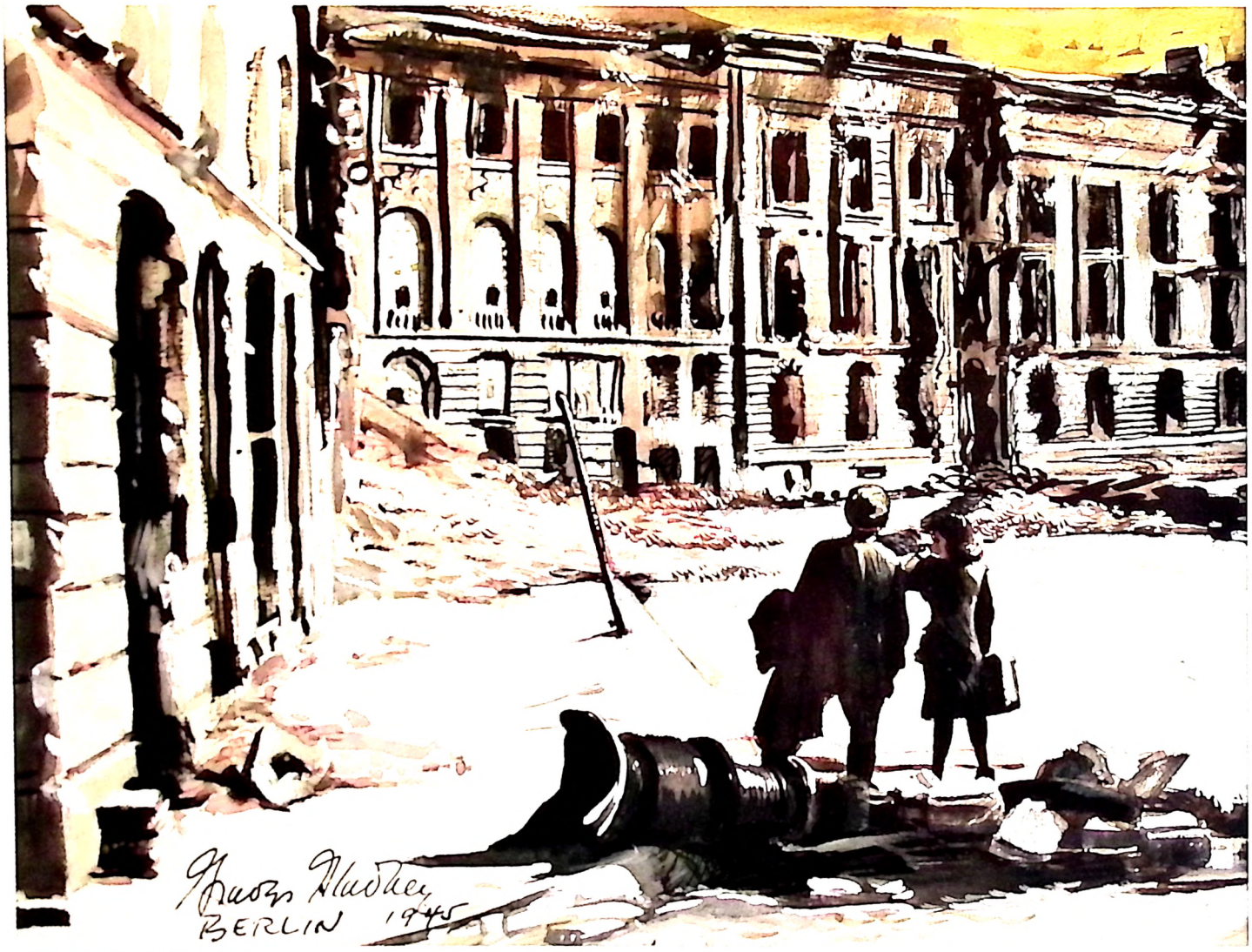
A STREET & SMITH PUBLICATION
THE Avenger
JULY 1941
10 CENTS
"NEVLO"
Half the world in an enforced "blackout" because he decreed it! Was he fiend or super-scientist? Read this startling complete novel.

The Avenger, July 1941

Original cover illustration for *The Avenger*, May 1941. Oil on canvas

Original cover illustration for *Crime Busters*, August 1938. Oil on canvas

Original cover illustration for *Sport Story Magazine*, December 1940. Oil on canvas



Berlin, 1945. Watercolor on paper

Berlin, 1945. Ink on paper

On April 14, 1942, Gladney was drafted into the U.S. Army. At that time he was reported to be six-foot-one, and he weighed 189 pounds. Thanks to his being thirty-four years old and an award-winning marksman, he was sent to Fort Sam Houston in San Antonio, Texas, to be a gunnery instructor for younger trainees. His fluency in French and Polish and his post-graduate college education— a rarity before the war—proved useful for his subsequent counterespionage service.

While in Texas, he met twenty-two year-old Hazel Ruth Jenkins. He asked his wife Janina for a divorce, but she refused. Besides emotional and parental concerns, Janina was a devout Roman Catholic who regarded divorce as irreconcilable with her faith. Graves insisted on the divorce. Without waiting for the legal settlement of matters, he defiantly married Ruth Jenkins on January 31, 1943.

Later that year, Technical Sargeant Graves Gladney was transferred to the 82nd Airborne Division. He shipped out to England, and in the early morning of June 6, 1944 was landed behind the beaches of Normandy in a wooden glider as the first wave of the D-Day Invasion. On September 18th of that year, Gladney made a second combat glider landing in Holland,

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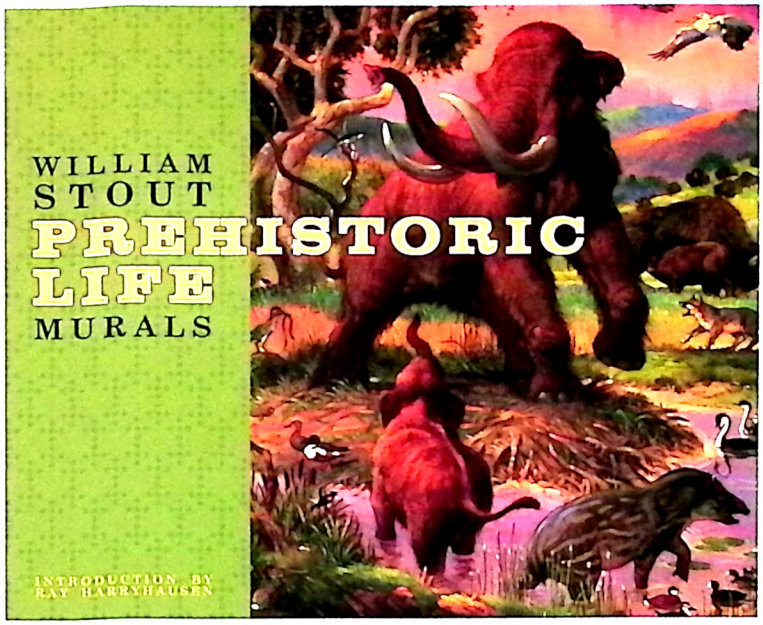

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Introduction by Ray Harryhausen

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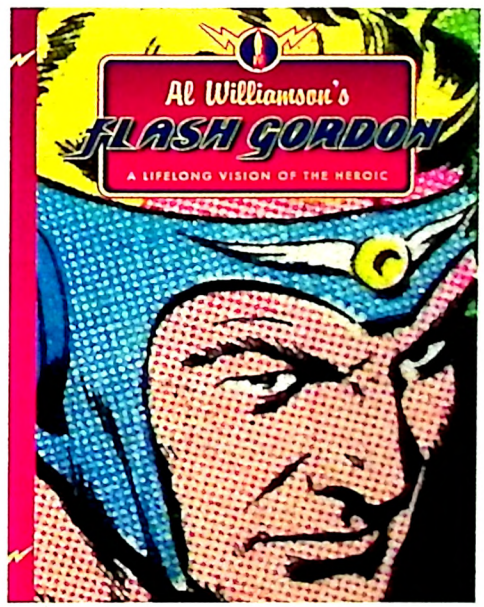

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Original interior magazine illustration, circa 1947. Oil on canvas

as part of Field Marshall Montgomery's ill-fated Operation Market Garden. Having received a battlefield commission, by 1945 First Lieutenant Gladney led a battle division into Berlin. He was discharged in the fall of 1946.

Returning to his complicated civilian life, Gladney divided his time between New Rochelle and Texas as he and Ruth struggled to resolve their conflicted marital status. In 1947 he applied for a job teaching French at Baylor University, a private Baptist college in Waco. But Gladney flubbed the interview at the penultimate moment when he declined to acknowledge Jesus Christ as his personal Lord and Savior. Graves and Ruth also tried living together in his New Rochelle art studio. But the war experience had profoundly changed his outlook on life, and he and Ruth were growing increasingly incompatible. Ruth was heart-broken to discover that Graves had never been divorced from his "ex-wife." She returned to her family in Waco, where their son John Matthew Gladney was born August 9, 1948. She filed for divorce and her petition was granted one year later.

Graves Gladney had no desire to resume his prewar pulp career. "I knew for sure—no more damn pulp covers. I had become disillusioned with studio painting. After my years in the combat infantry I had lost my ability to deal in false violence, having seen enough of the real thing." He found a few freelance assignments for the slick magazines such as *Look, This Week, Liberty,* and *The Saturday Evening Post.* He did some work for advertising and calendars, and he even made some lithographs. His old pal Emery Clarke had returned from the war and moved in to share the art studio with him. Clarke had been stationed at Canute Field Army Air Corps Base in Illinois, where he made illustrated training films. He had become friendly with Russell Stamm, the creator of the famous syndicated comic strip *The Invisible Scarlet O'Neil.* After the war Stamm needed an assistant, so Clarke returned to civilian life with more work than he could handle as a cartoonist. For a brief time Gladney assisted Emery Clarke on the strip. The two studio mates even planned their own comic strip featuring termites, but it never took off.

In 1949, Gladney's childhood tutor and post-graduate painting partner Fred Conway invited him to teach at Washington University School of Fine Arts in St. Louis. He accepted the position and returned to his hometown to be near his father and sisters (his mother had passed away in 1938). Despite the ongoing process of his contentious divorce, Graves, Janina, and their three children moved together to St Louis.

Gladney enjoyed teaching young artists, but he was unaccustomed to the politics of academia and he disapproved of the school's modernist agenda. "I have some ex-students who are now successful painters, making a living at it, who come and ask for criticism, advice, or help. This I am glad to give, because I consider instruction a reasonable field of endeavor. If anyone is smart enough to see what I have to offer, and I am able to help them, I am glad to do so. The plain fact of the matter is that most of these so-called painters could not tell Rembrandt from a house painter, so I never bother with them at all." Among his ex-pupils are illustrators Bernie Fuchs and Bill Vann, and portraitist Gilbert "Chic" Early.

Portrait of Gilbert Early, 1957. Oil on illustration board

Portrait of Col. Townsend Whelan, 1960. Oil on plywood

Gladney became disillusioned with the School of Fine Arts. He did not have the temperament for tedious faculty meetings, especially since he viewed most of the faculty with contempt. He taught an introductory class in anatomical drawing, which is the lowest rung in the hierarchy of art school faculty. But at nights he also taught an advanced painting class to a select group of accomplished students at his home. "As I have many, many times told my students, and especially those that are earnest and are trying to learn to draw and paint, there are only two kinds of art—good and bad. There are many shades in between. In the good art, some of it is superb, some is good, and some is merely competent, but it is all respectable. Whereas in the bad art, it stems from people who want to *be* something, rather than *do* something. They get a baseball cap and spend ten dollars for brushes and immediately they are 'Artists' with a big capital 'A'. This sort of stuff really makes me angry and sick to my stomach."

When asked about modern art, Gladney said, "Picasso is a joke. Just before he died he himself said—when asked about what he thought about his past life—he said with a kind of cynical grin, 'J'ai blagué toute ma vie,'—I've been kidding all my life. In my book, anyone who pretends to actually like Picasso is a complete fool so far as painting is concerned. This man was a buffoon. They said he had his 'period' where he could really paint when he wanted to. The hell he could. I have had students over at Washington University who after three or four years could paint better than Picasso ever did in his life.

"To me it is a constant irritation that people know nothing about the quality of the painting—whether it is good or bad—only the subject matter. Naturally the subject matter of pulp paintings is a focal point of derision by most people. Nevertheless, all of us painted as well as we could, the subject matter made no difference. I still paint a great deal. I do not show it any more for the simple reason that, to me, the word 'art' is a nasty word. There are so many completely incompetent fools that are now painting. The stuff that they paint is unrecognizable, a pastiche. It is the work of completely inept painters who have become famous through ambitious art dealers. In short, I don't want to be associated with the 'art world.'"

In 1958 Gladney sued Janina for divorce in Clayton County, Missouri, and lost. In desperation, he moved to Reno, Nevada for a few months to establish legal residence, and in 1959 was finally granted his divorce.

In June of 1960, Gladney retired from teaching. He concisely summarized his experience of the School of Fine Arts. "I taught for eleven years at Washington University and in my opinion that art school down there is a cesspool. It's nothing at all."

Original interior magazine illustration, circa 1947. Oil on canvas

ON THESE TWO PAGES: Demonstration paintings created for Gladney's classes at Washington University, St. Louis, in the 1950s. Oil on paper

That same year he married the school's receptionist, Nancy Joan Meeks. They moved to 10 Brentwood Park, an exclusive gated community where Gladney spent the rest of his life. Their daughter Hope was born in 1960, and their son Andrew in 1962.

On October 28, 1961, Gladney's father died at age 84 and left his son an heir to a sizeable family fortune, thanks to a successful law career and the fact that 7-Up had become the third most popular soft drink in the world. The full extent of that fortune only dawned on him during the process of accounting the estate. In one remarkable instance, he was shocked to open a safety deposit box and discover an extra million dollars in cash, which his father had tucked away for safe keeping.

Suffice it to say, Gladney was at leisure to spend his retirement years as he pleased, which was shooting, hunting, golfing, and painting.

In 1972, after more than 30 years since he delivered his last pulp cover assignment to Street & Smith, Graves Gladney was rediscovered by pulp fandom. He was invited to be a guest speaker at an annual convention of pulp enthusiasts in St. Louis. He came to the show with a selection of his favorite original paintings for *The Shadow* under his arm. Before he took the stage, one eagle-eyed pulp collector was riveted by his uncanny resemblance and commented to a friend, "That guy looks just like the Shadow!" In fact, Gladney had the same chiseled features, penetrating eyes, and rugged good looks as his many paintings of the famous character. During the question-and-answer period following his lecture about the pulps, Gladney was asked about his striking similarity to his cover paintings. He admitted to posing in front of a large mirror in his art studio while painting.

"I'll say one thing for you pulp nuts—you are persistent. In my day, nobody started off with the idea of painting pulp covers. Few art school graduates knew what that was. In my case, it turned out to be very demanding work. Money was the prime objective, but it was also a way for me to develop my skills and to try to become a good painter."

In 1975 a persistent pulp fan convinced Gladney to create a new illustration of the Shadow for a pulp fanzine. That printed pencil sketch became the artist's last published "pulp" illustration. Graves Gladney died of a heart attack at age 68 during heart surgery at Barnes Hospital in St. Louis on Wednesday March 24, 1976.

Nils Harden wrote in his fanzine, *Xenophile*, "Graves Gladney was one of the most incredible men I've known. I have spent many hours in his home, sitting totally spellbound by the force of his personality and words. If there was anything Graves was not, he was not boring. Anyone who was at the first PulpCon (1972) in St. Louis can attest to that fact. Much has appeared about Gladney in fan publications over the past year or two. Most of it being his own words in interview format. Some of his statements were, to put it mildly, quite strong.

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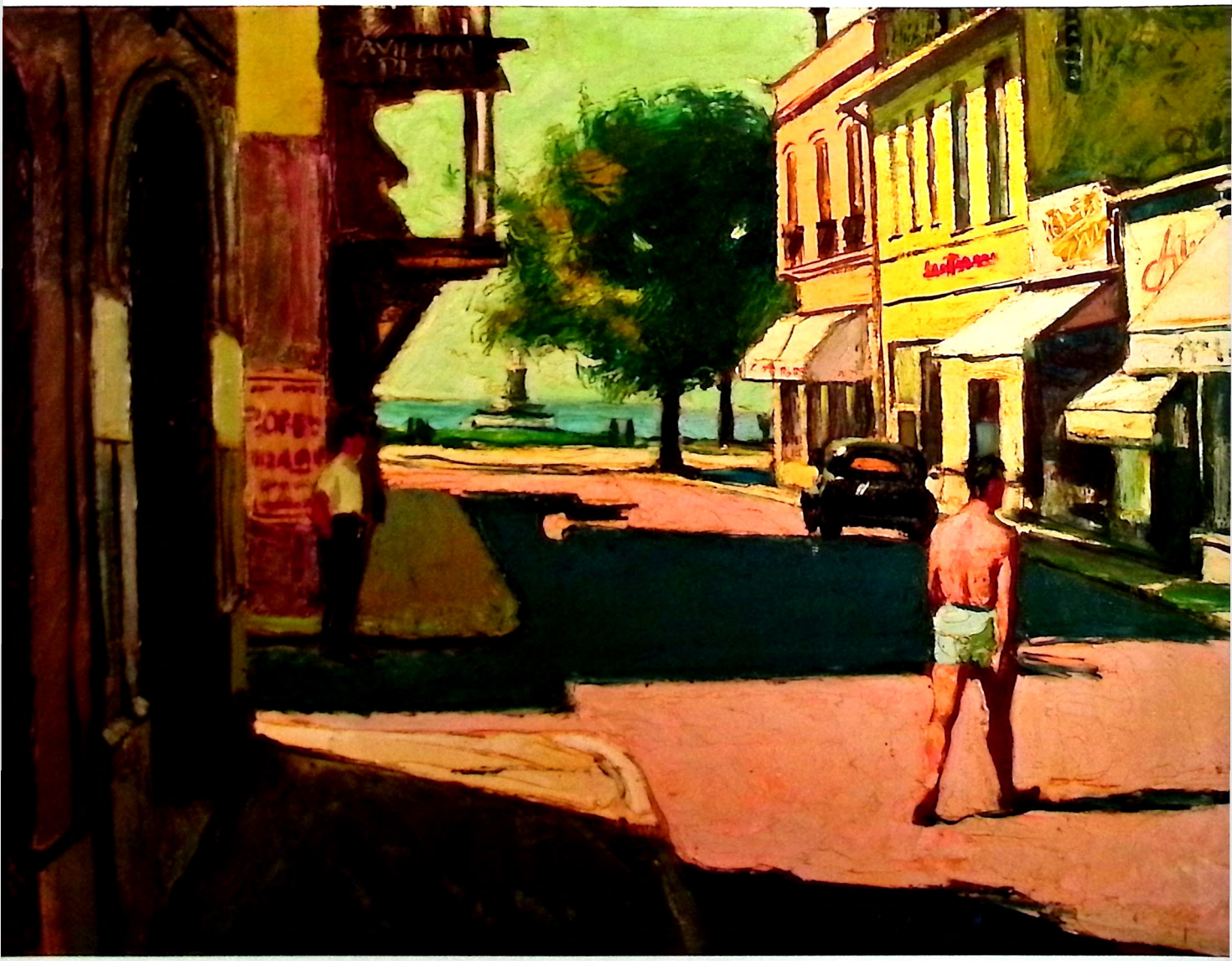
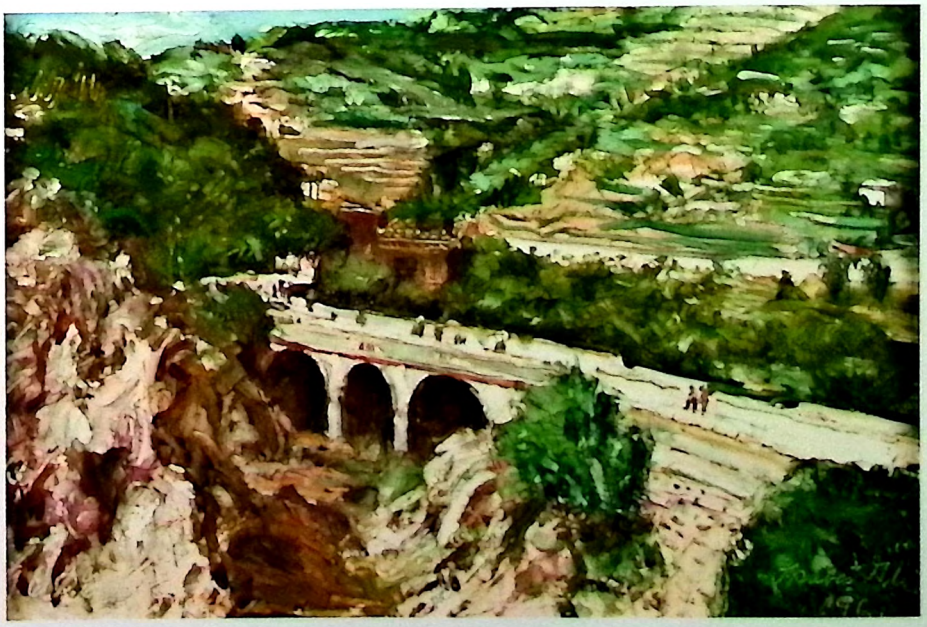
Self-portrait, circa 1965. Oil on board

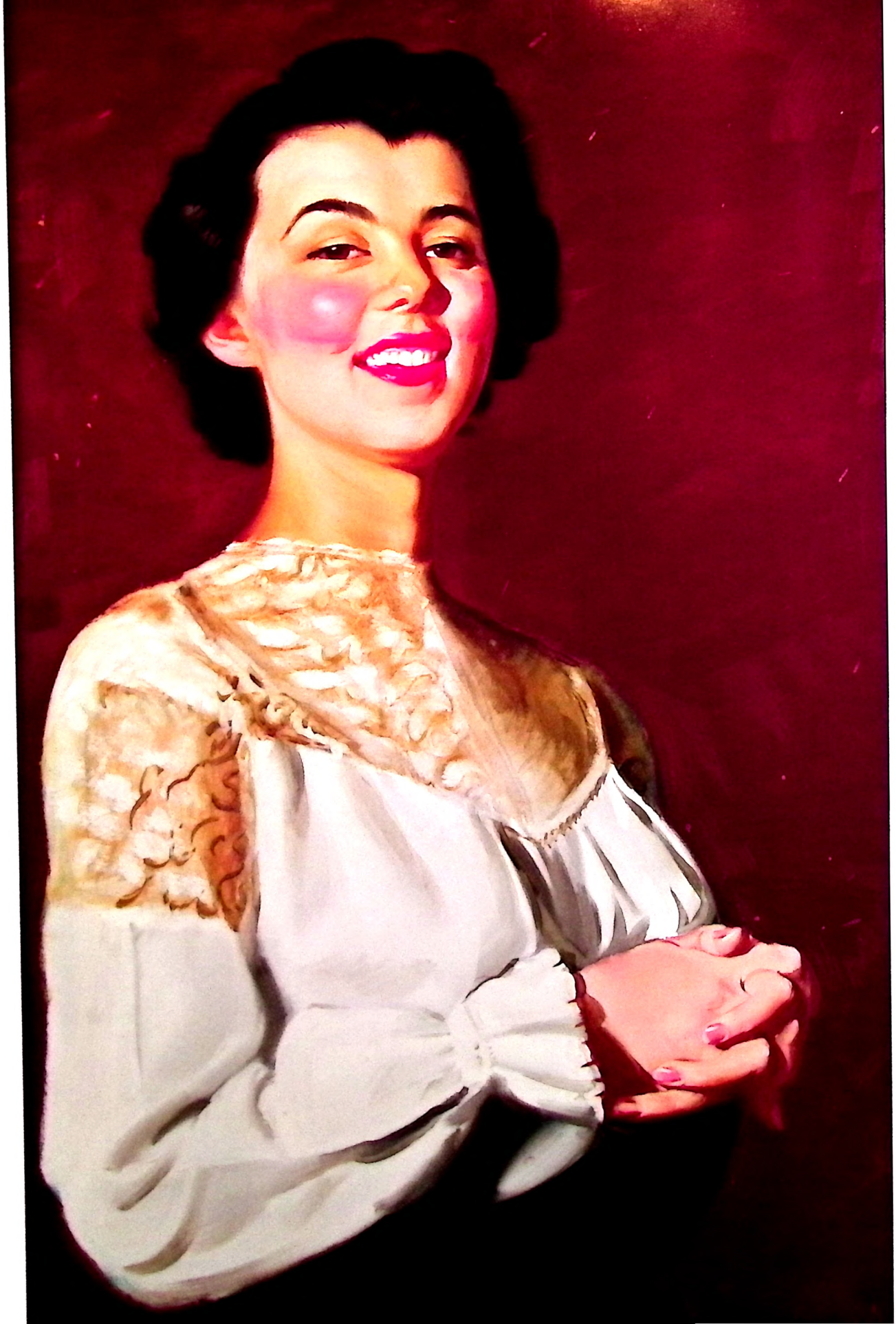


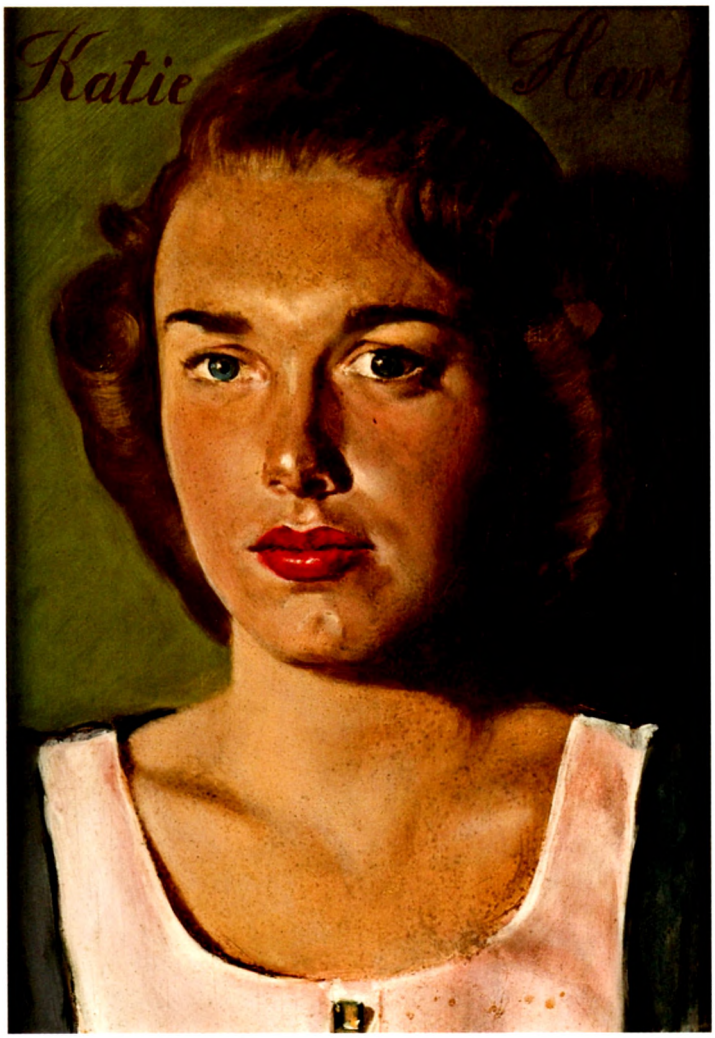
Cannes, 1951. Oil on canvas

The Old Post Office, St. Louis, 1964. Oil on canvas



Overpass, 1961. Oil on canvas





***Kathy Rasmussen*, circa 1965. Oil on canvas**

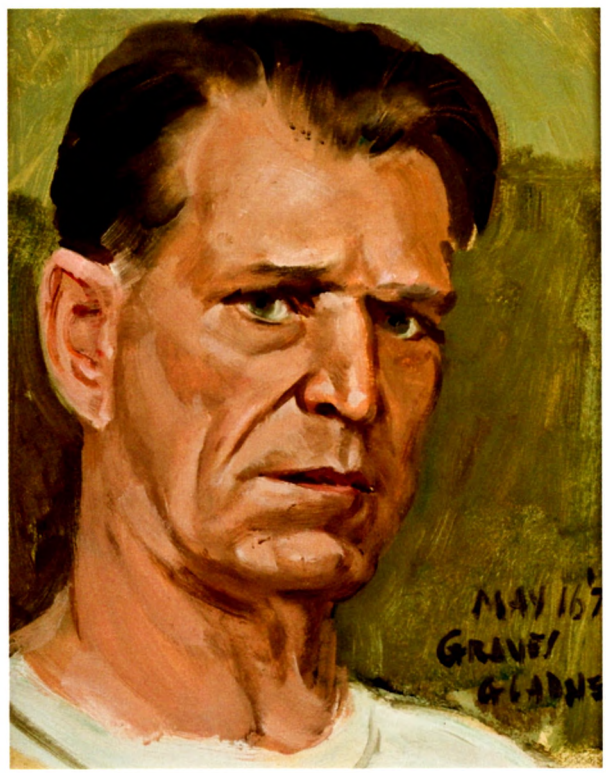
***Girl in a Yellow Dress*, 1958. Oil on canvas**

Graves was never one to mince words. On the surface, he appeared to be very dogmatic: everything was either black or white, right or wrong. He was like that in many ways. But I can say after spending many hours with him that underneath all of that he was a very kind and sensitive man. Gladney, with his guns and his gruff, was ever the gentleman, always mindful of the needs and comfort of others. Graves often said he despised the pulps and the years of hardship they represented to him. I am sure he would rather be remembered as a gun collector, as a hunter and marksman, as a war hero who was personally cited for bravery by the President of the United States."

Graves Gladney said in one of his last interviews, "My final thought is a loose quote from *Macbeth*, 'I neither beg your favor, nor fear your scorn.' I no longer care what people think about my work. I am a good painter, but so few people know what that means."

— by Tom Roberts and David Saunders, 2009

Thanks to Robert Weinberg, Nils Hardin, and Terry Klasik for interviews with the artist and his family. Special thanks to Amy Fedorchak, James Visser, Chic Early, Frank Gladney, and John Proffitt for photography reproduced in this article. Archival research was conducted at the Library of Congress, the New York Public Library, the U.S. Census Bureau, the archives of *The New York Times*, and the Social Security Administration. Additional information was provided by FictionMags Index, Phil Stephensen-Payne, Doug Ellis, Mark Leonard, John Locke, John Gunnison and *The Adventure House Guide to The Pulps*. For more info, visit www.pulpartists.com.



***Self-portrait*, 1967. Oil on board**

***Annabelle Tiffin*, 1954. Oil on canvas**

The American Academy of Art school catalog, circa 1920s

The American Academy of Art logo, circa 1920s

The American Academy of Art

Part One *by* Aron Gagliardo

"The history of the American Academy of Art is an incredible story of hard work and setbacks, of patience and perseverance, of success won over desperate odds. Had I once lost faith in myself and my vision, the school might long since have given up its fight to survive. Today's widespread fame of the American Academy of Art and its outstanding contributions to the education of young men and women in art are rewards which more than compensate for all past sacrifices and discouragements."

—*Frank H. Young, Sr.*

When the doors of the American Academy of Art were first thrown open in 1923, its director brought to the conduct of the school an extraordinary wealth of personal and professional resources for success. Through many years of planning, layout, design, and illustration for major users of art, he made himself a national figure in the realm of creativity. Superimposed on this was a quarter century of studio management and art direction, involving daily contact with leading advertising agencies. Three books he wrote on advertising layout and illustration were widely used among art students and colleges, and established him as an internationally recognized authority. Frank H. Young Sr.'s courage and keen practical business sense were balanced by his high spirit of professionalism, and his ever-lasting devotion to the American Academy of Art as an instrument for the success of its students. One of his golden rules was:

"Attract the best students and neglect nothing that will help them in building successful careers."

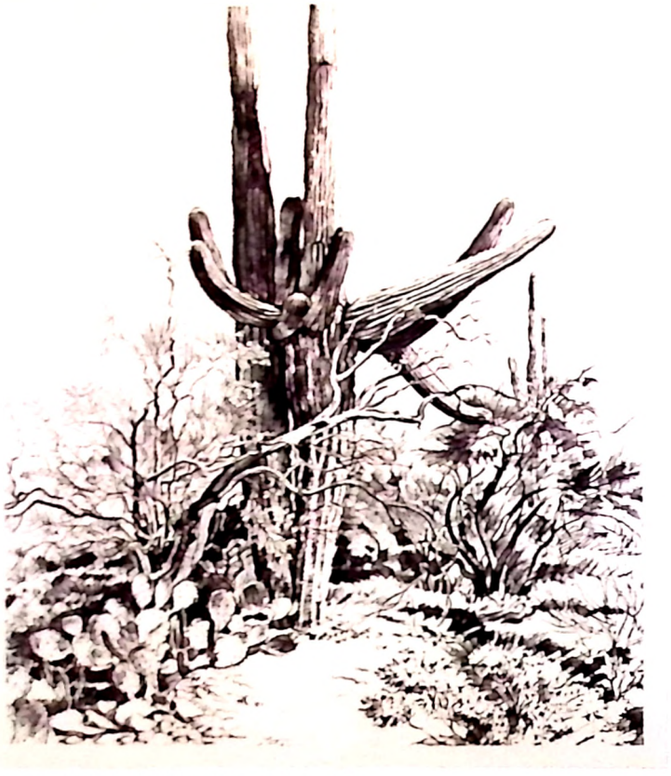
THE BEGINNING

July 27, 1906 Frank H. Young Sr., along with his mother and sister Lillian left home in Nebraska so Frank could study art in Chicago. "All of our friends in Nebraska City took an interest in my drawing and, as generally is the case, they thought my artwork most exceptional and some considered it so good they thought it would be a waste if I didn't go to school to study art. Fortunately I had no delusions about my artistic ability." On October 1, 1906 Frank began his studies at the Chicago Art Institute. By the following spring he had sold his first two comics to the *Chicago Daily News*. By 1909 he had sold numerous comics to *Life* and *Judge* magazines, encouraged by seeing his work published in those important national publications.

After completing courses at the Chicago Art Institute in early 1910, Young began freelancing and working part-time for Charles Daniel Frey Studios. His clients included Santa Fe railroad, Chicago Flexible Shaft Company, and others. Young spent the summer of 1910 in his favorite vacation place, Colorado Springs. He began working as an artist for the Gable Engraving Company, and also drew political cartoons for the *Colorado Spring Gazette*. In the late fall he returned to Chicago, thrilled with hustle and bustle of the city.

In his thirst for knowledge Young decided, "It would be a good experience and educational to go through the west and work in the principal cities as an artist. This would enable me to see my country and expose myself to opportunities in the professional art world."

During the summer of 1911 Young again returned to work for the Gable Engraving Company in Colorado Springs as



Tucson, April 1956. Etching by Frank H. Young, Sr.

Rue Auber, Paris, June 10, 1962. Etching by Frank H. Young, Sr.

a commercial artist. His Mother and Lillian were with him and decided to live permanently in the Pikes Peak region. While there, Young was involved in an unsuccessful gold mining venture. "The experience, while totally unprofitable in a monetary sense, was nevertheless profitable from a health and educational standpoint."

From Colorado Springs, Young was off to do art for the special edition of the *Salt Lake City News*. After his arrival in Salt Lake City, he realized his business partner was not dependable and began to solicit employment with various establishments using artists. This landed him a part time position with the Giles Engraving Company. To help out his budget he drew signs for a restaurant for which he received a free meal ticket. He got along nicely and had much of his advertising work produced in the local newspapers. After a brief vacation in Colorado Springs, Young was summoned to return to work in Salt Lake City. The job was short lived though, as the artist whose place he temporarily filled had returned unexpectedly, ending Young's employment immediately.

From there he decided to try his luck in Vancouver, B.C., "With less than $3.00 in my pocket. As I look back now with a mature mind it seems to have been fool-hardy for me to undertake such a long trip to a strange city and country without acquaintances or a job in view, when my financial resources were so limited." With his stay in Vancouver short, Young then headed to Seattle. Armed with his sample drawings he quickly landed a job with Western Engraving Company. "It gave me confidence to know that I had no difficulty in securing quickly a position as an artist on the strength of my drawings." After a month of work, Young was laid off and he then headed to Portland. Not satisfied with the type of work he was getting there, he quickly resigned and left for San Francisco. Leaving Portland by boat and heading for California, Young noted, "This trip was undertaken within a few days of the sensational and terrible Titanic disaster. Everyone was talking about it, and I was truthfully rather skeptical about making the trip by water." After a brief trip to Los Angeles—which included stealing a few rides on passing trains and sleeping on park benches—Young went to work for the *Los Angeles Times*. Two weeks later he resigned from the position. "I was lonesome for mother, sister Lillian, and cool Colorado Springs."

Young had learned a great deal about practical art through his associations with the various artists he had worked with in his travels. He stated that, "The trip had developed self reliance, courage, poise, salesmanship, a calm outlook, and the ability to get along agreeably with others." All of which would be put to use in the near future.

Upon arrival back in Colorado Springs, Frank Young continued honing his artistic skill employed once again at The Gable Engraving Company. *The Colorado Springs Gazette* and rival *Colorado Springs Telegraph* had him drawing political cartoons. He had received job offers from other newspapers but there was a plan in mind for Young. "After considering the possible advantages, I decided to go East to find employment as an artist." His next stop was Washington D.C.

Luck was still on his side and he was offered a position as staff artist for the *Washington Times*. Young recalled, "I had a great thrill on April 7, 1913 when my political cartoon appeared on the cover." He then moved to the *Washington Post*, an older and larger newspaper. There he would become

close friends with Ralph Nelson, who would introduce Young to his future bride... "February 7, 1914 was an important date in my life. I was invited to a party with Ralph Nelson where I met for the first time the lovely Elvie Elliott. She was beautiful, tall, slender, graceful, blonde, and had gorgeous blue eyes. No other girl had ever attracted me more." The two were later engaged on January 18, 1915.

"I had for a long time considered the New York art field for my talents." He knew that the competition would be tough, but the experience would lend him prestige in the future. He was also quite aware that he was far from being a seasoned artist, and he had much to learn. He would be entering the largest advertising and art center in the country, compared to the smaller towns where he had acquired most of his experience. And with a marriage approaching he was determined to take the challenge and make good.

"As soon as I arrived in New York I sought out employment among various art departments and finally accepted a position with the Calkins & Holden Advertising agency located at 250 Fifth Ave." At the time this was one of the leading advertising firms in the country and an important step for Young. "Mr. Louis C. Pedlar was the vice president and art director and the one who employed me at $30 a week after seeing on of my sample drawings. Mr. Pedlar took a personal interest in me and gave me invaluable coaching. As a matter of fact, I attribute much of my later progress in the advertising art world to his excellent and generous tutorship."

He began receiving numerous job offers of positions in New York and Chicago, and in February of 1917 he and his new wife were on the move again, this time to Chicago. Young had accepted a position with the Charles Daniel Frey advertising agency at $65 per week. This was the same firm where he worked part-time after graduating from the Chicago Art Institute. His good friend and former employer Louis C. Pedlar was now general manager of the Frey Company and instrumental in securing Young a job as art director, and eventually representative and salesman.

"It was through my efforts to get business for the studio's artists that I first began to take on the spot layouts as a service to the clients. I quickly discovered I had a special knack for and interest in advertising layout. I was astonished to discover my layout ability, as I had never thought of it as a field for my talents." At this time advertising layout as its own distinct branch was still in its infancy and Young was set to be one of its earliest pioneers. Many of the layout terms now in common usage were first coined by Young.

During this time the Young's gave birth to a son, Frank H. Young Jr.

With his meteoric success as a salesman and layout artist over the last year Young had the close attention of the advertising world. With a sudden and unexpected move to the new Charles Everett Johnson Advertising Art Studios, he created a

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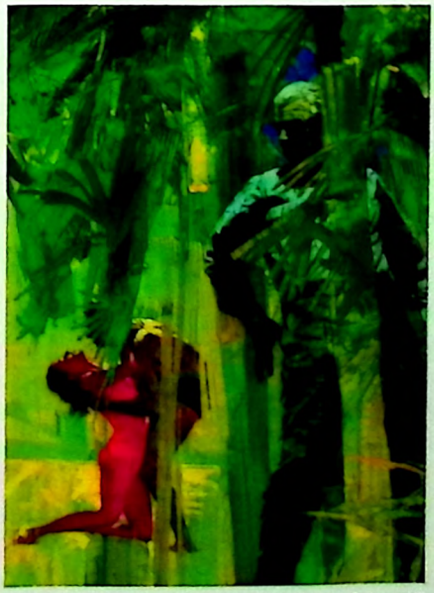

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Landscape, 1949. Watercolor by Frank H. Young, Sr.

great stir among the agencies and made his name even more prominent. His former employer Mr. Frey, furious over his departure, announced to the advertising world that he was out to "ruin" Frank Young and that it was "war to the hilt."

As a salesman for the Johnson Studios, Frank's reputation began to grow even more. Not only was he bringing in the orders for art work that kept the studio busy, he was personally instrumental in securing the services of America's best advertising artists—men such as Andrew Loomis, McClelland Barclay, Harry Timmins, and many others—all of whom were good friends and would play future roles in the American Academy of Art.

In 1920 the Young's gave birth to a daughter, Barbara Young.

By the beginning of 1920, Young was a nationally known and respected authority on advertising layout. He worked hard, day and night, usually seven days a week, making Johnson Studios the leading advertising agency in the United States. By the summer of 1920 his salary was increased yet again to $300 per week. Still, he wasn't completely satisfied. "I yearned to establish my own business, and eagerly looked forward to the time when it would be judicious for me to do it."

Frank H. Young, Sr., circa 1920s

In April of 1921, Young resigned from Johnson studios over dissatisfaction with the vice president's financial management, arrogance and disrupting influence. To Young's surprise, his former employer Charles Frey offered him a vice presidency position should he return to his organization. He did not.

"As a temporary measure, McClelland Barclay, who had also resigned from the studio, and I shared two studios in the Wrigley Building where we operated as freelance artists." However, this was not the way Young was accustomed to doing business, so he soon joined Amsden Studios until better arrangements could be made. Only a few months after his resignation, Johnson Studios closed its doors and in Young's words "passed into advertising art history as the finest studio of its kind ever organized in this country." In the meantime, Young accepted a position with Wilfred O. Floing Advertising Art Studios as a general manager and salesman. He was only biding his time to go into business for himself.

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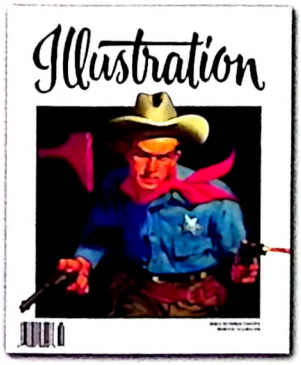

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A classroom at The American Academy of Art, 63 East Adams Street, Chicago, 1924

A figure drawing class at The American Academy of Art, 63 East Adams Street, Chicago, 1924

HARRY L. TIMMINS

President *American Academy of Art*
Director *Department of Advertising Art*

"YOU have probably heard our school referred to erroneously as 'that professional *art school* where only advanced students may enter,'--but this is *not the case* for we do gladly enter beginners. There is a reason for this assumption, and it may be due largely to the exceptional quality of work produced by the more modern, practical teaching methods used in our 'study studio' classes!

"All on the American Academy of Art Faculty must have two studios. One of the first requirements of being a teacher is that we have a 'work studio' in which we really *work* that portion of the day not devoted to our 'study studio' classes at the school. In other words, A. A. of A. teachers must successfully *practice what they teach.* I believe this is requisite to the graduation of successful art students. The great popularity of our classes and the many advance enrollments seem to prove the worth of this plan."

4

A page from The American Academy of Art school catalog, circa 1920s

FRANK H. YOUNG

Vice President and Instructor
In the Department of Layout and Art Directing

"IF I could bring the prospective student to realize the interesting, practical manner in which all of our classes are conducted, I am sure more would avail themselves of the opportunity of entering with us. All instruction in this school is planned on the 'study studio' basis, utilizing all the modern methods in use in professional art departments.

"Some ask why I spend my valuable time in teaching student classes, and then I have to confess that I enjoy helping the young artists in making their work easier by giving them the short cuts I have learned through hard experience. Then again there is a great sense of satisfaction in knowing one is partially responsible for our successful graduate American Academy of Art students.

"Here is a suggestion--I want you to enter my 'study studio' classes with the idea of getting every bit of study possible. You know, I may be just a bit particular, but I insist upon having *successful* students."

5

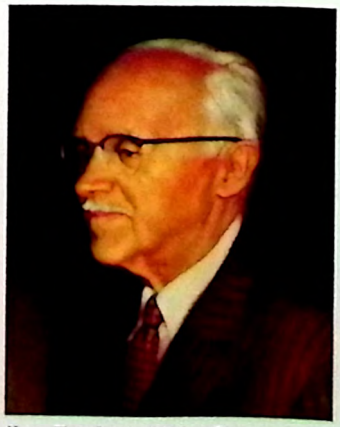
A page from The American Academy of Art school catalog, circa 1920s

THE ACADEMY

"On April 1, 1922 Harry L. Timmins, who was one of the best illustrators, and I discussed for the first time the idea of founding a good, private commercial art school in Chicago. Harry and his wife Pauline were our closest friends. It was our desire to establish an art academy that would teach the students all of the fundamentals of good drawing and painting, but particularly to stress their application to practical advertising purposes so that the graduate would be completely equipped to take a position as a professional in his chosen branch of commercial art."

Also at this time Timmins and Young were discussing plans to establish their own advertising art studio business. "Timmins would make no immediate decision about joining me in this venture as he and his wife were contemplating a journey through Europe and he did not wish to commit himself until his return." Meanwhile Young had decided to take the risk alone and open the Frank H. Young Advertising Studio, welcoming Timmins—should he decide—as an equal partner upon his return.

"On May 1, 1922 I began operating under my own name with a small staff of artists in the Garland building, 58 East Washington St., Chicago. At last my dream had come true and I was in business for myself." The studio proved to be highly successful from the beginning, his confidence and reputation assured. Five months after starting the business on his own, Harry Timmins joined him as an equal financial partner. The name was then changed to Young and Timmins Advertising Illustration Studios, Inc., a happy and profitable association for both.



Harry Timmins, by William Timmins

During the past year Young and Timmins had given a great deal of thought and deliberation to their idea of opening an art school. After having established one successful business could they risk starting another? "After finally assuring ourselves that Chicago was in need of a good practical art school, we definitely decided in 1923 to proceed with our plan. We carefully outlined a two-year intensive course in the various branches of advertising art and signed a five year lease for space at 63 Adams Street in which to conduct classes beginning in the fall."

Dom Lavin, a former *Chicago Tribune* newspaper artist, and illustrator friend Philip Lyford, approached Young and Timmins during the summer of 1923 saying they, too had in mind founding an art school and suggested that they combine thier efforts. "Harry and I gave consideration to the idea and decided to include them in our plans." Fifty corporate shares were issued as follows: Timmins fifteen shares; Young, fifteen shares; Lavin, fifteen shares; Lyford, five shares. They were organized

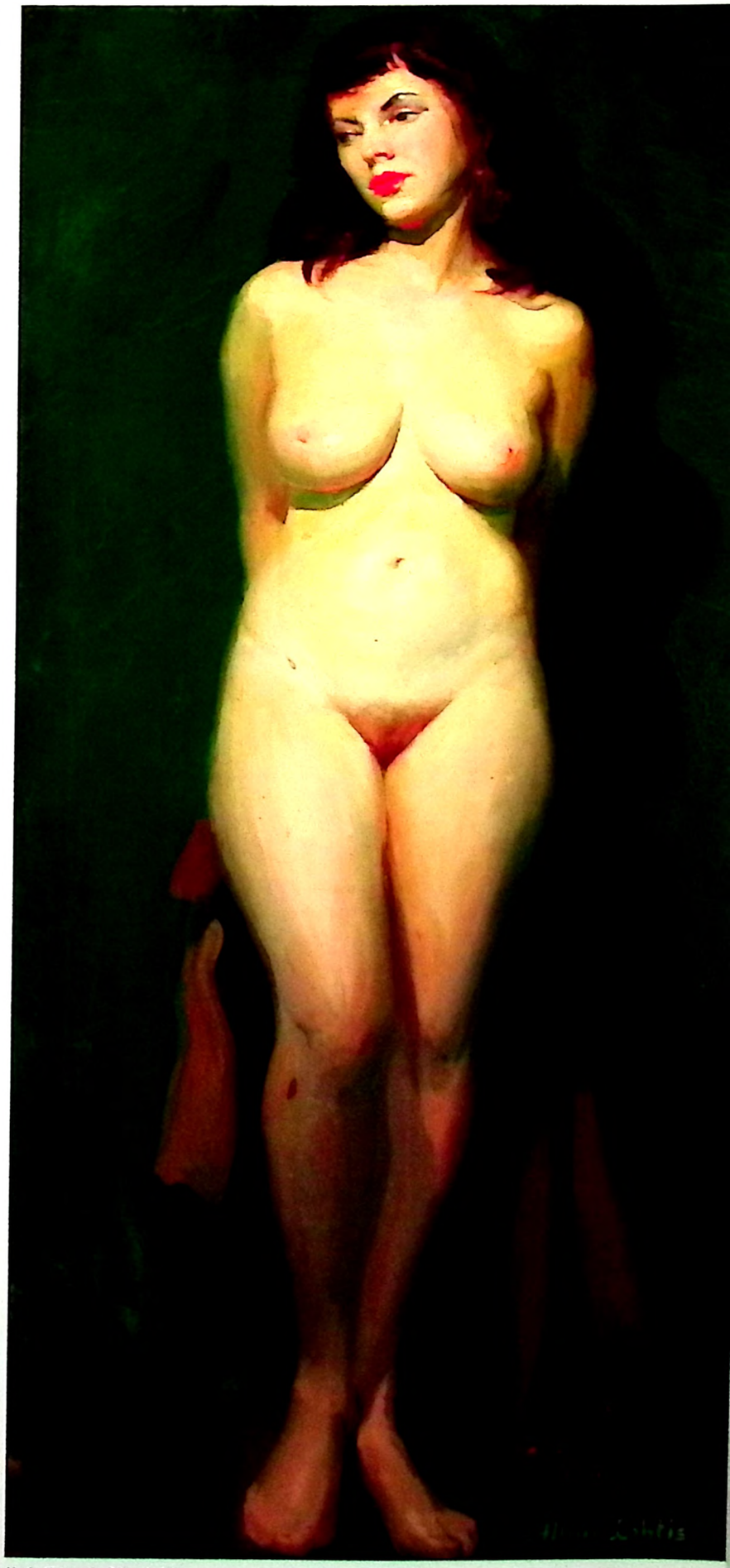
Nude Figure by Allan Lehtis

Nude Figure by Allan Lehtis

as a Illinois corporation with Edward P. Norse handling the legal details. Timmins was elected president, Lavin vice president, Young treasurer, and Lyford secretary.

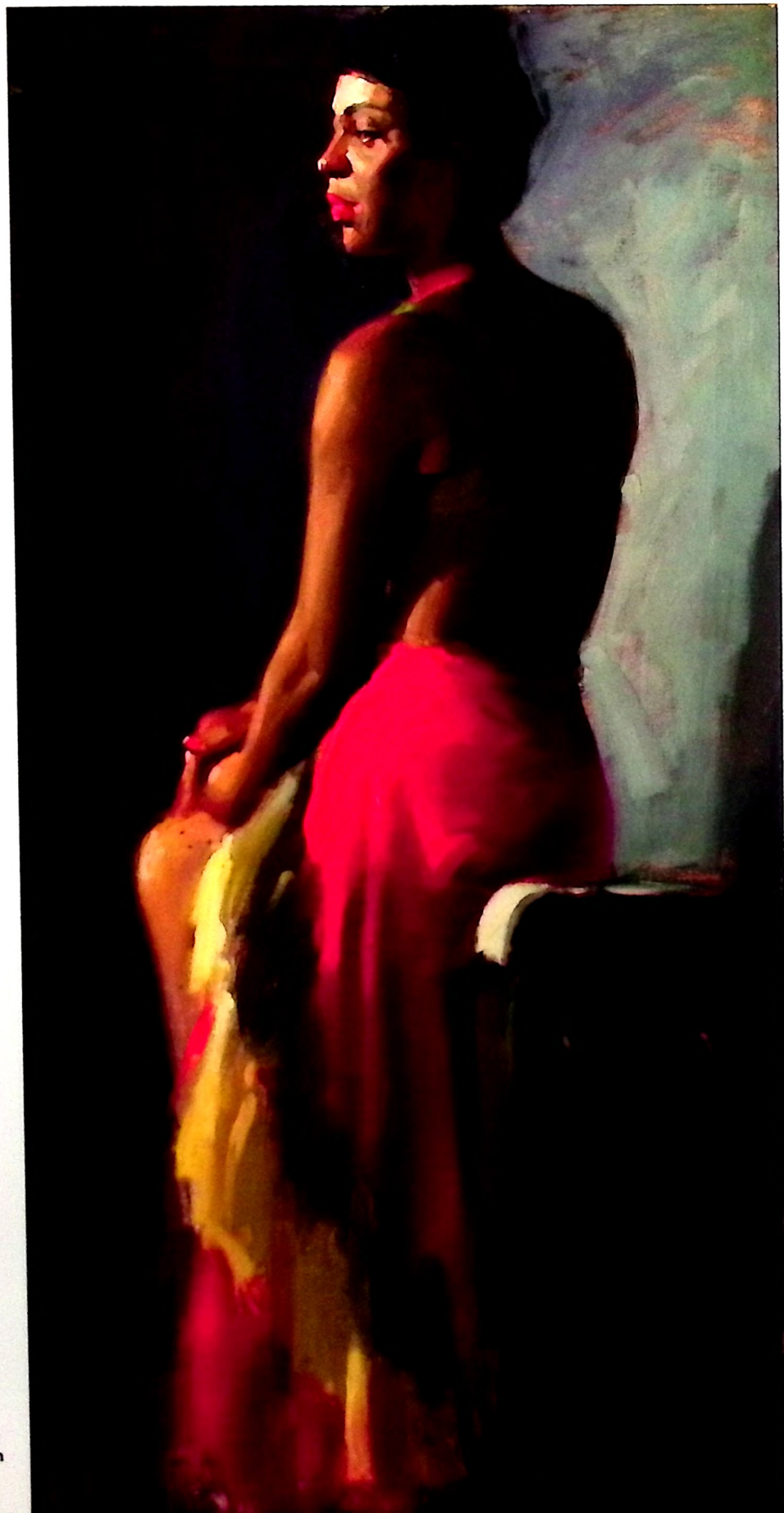
Many names had been suggested and submitted for the new school, but all were rejected by the Secretary of State as being too similar to existing corporate names. Finally the office of the secretary suggested AMERICAN ACADEMY OF ART as an available name, a good name which they adopted. All four owners also taught. Timmins, Advertising Art; Lavin, Cartooning and Newspaper Art; Lyford, Illustration and Life Drawing; and Young, Advertising Layout. A few other instructors were brought in part-time to teach additional subjects. The school opened its doors and gave instruction for the first time on October 1, 1923 and started with seventeen day and sixty night students, one of them a 24-year-old Haddon Sundblom.

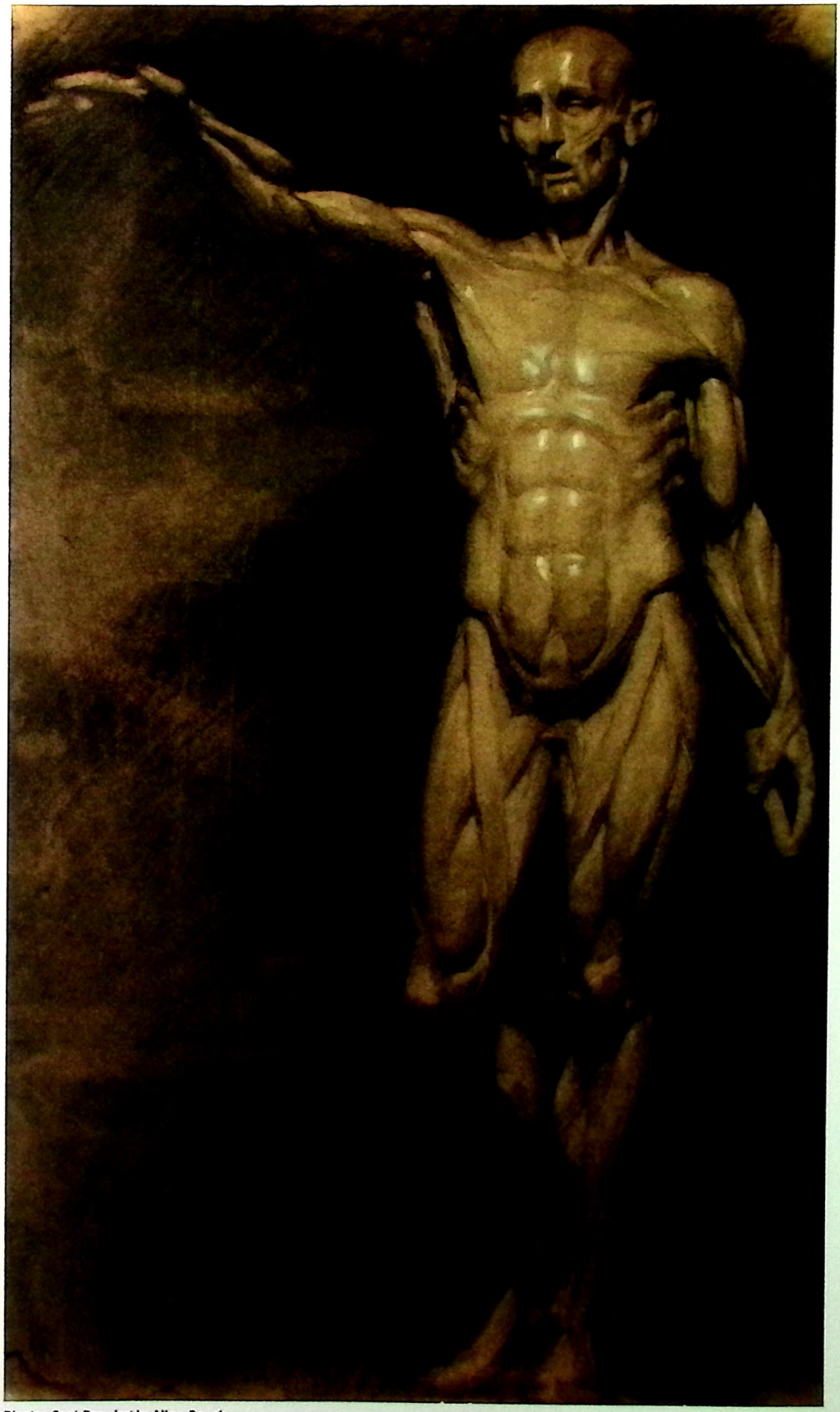
It took a great deal of courage and faith to start a new art school in Chicago. The Chicago Art Institute with its international fame and prestige had already been teaching art for 50 years, while the Chicago Academy of Fine Arts had also flourished and prospered for the past 20 years. It was only because of their reputations in the commercial art field that the Academy was able to face up to the overwhelming competiton and attract talented students. None of the instructors drew salaries except for the actual teaching periods so as not to burden the schools finances.



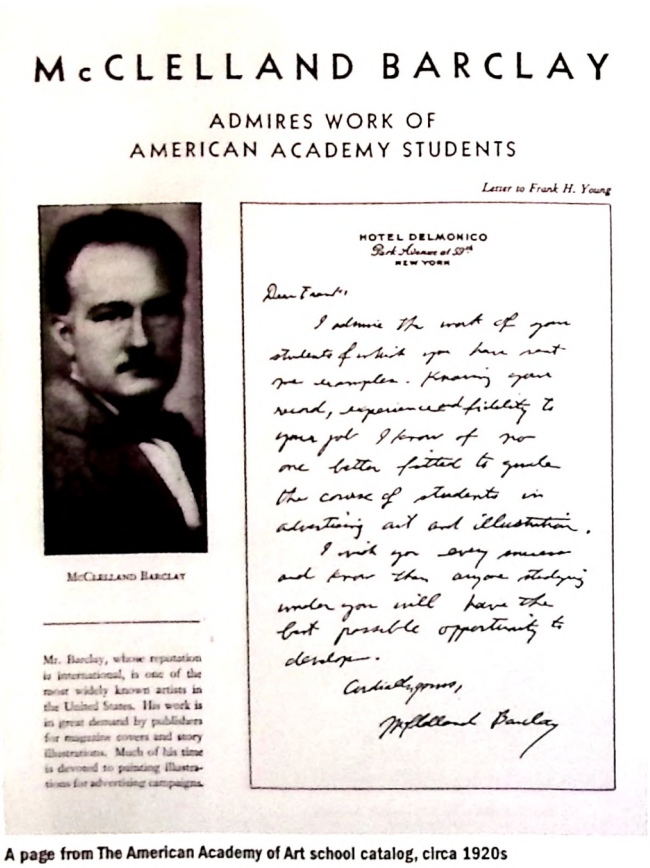
Nude Figure by Allan Lehtis

Figure Study by Allan Gough





Plaster Cast Drawing by Allan Gough



McCLELLAND BARCLAY

ADMIRES WORK OF
AMERICAN ACADEMY STUDENTS

Letter to Frank H. Young

McClelland Barclay

Mr. Barclay, whose reputation is international, is one of the most widely known artists in the United States. His work is in great demand by publishers for magazine covers and story illustrations. Much of his time is devoted to painting illustrations for advertising campaigns.

HOTEL DELMONICO
Park Avenue at 59th
NEW YORK

Dear Frank:

I admire the work of your students of which you have sent me examples. Knowing your record, experience and fidelity to your job I know of no one better fitted to guide the course of students in advertising art and illustration.

I wish you every success and know that anyone studying under you will have the best possible opportunity to develop.

Cordially yours,

McClelland Barclay

A page from The American Academy of Art school catalog, circa 1920s

***Figure Drawing* by Suzanne Snider**

In a letter to Young, illustrator McClelland Barclay wished his friend luck in his new endeavor. "Knowing your record and experience, I know of no one better to guide the course of students in advertising art and illustration. I wish you every success, and know that anyone studying under you will have the best possible opportunity to develop."

The school was in fact a side issue initially, as Timmins and Young had a thriving studio business. Therefore the management was left to Lavin until he sold his interest. After his departure a Mr. Lowes was put in charge, but proved to be incompetent. He was finally dismissed when an audit of the books revealed the school was practically bankrupt.

In less than a year after opening a friction developed between the four school owners. Lavin and Lyford had their own ideas of how to run it, while Timmins and Young had theirs. Finally it was decided that Lavin and Lyford would leave the organization and sell their holdings to Timmins and Young. Both were happy to have control of the school in their hands. Around this time the school moved into rooms on the 11th floor of the Kimball Building at 25 East Jackson Boulevard.

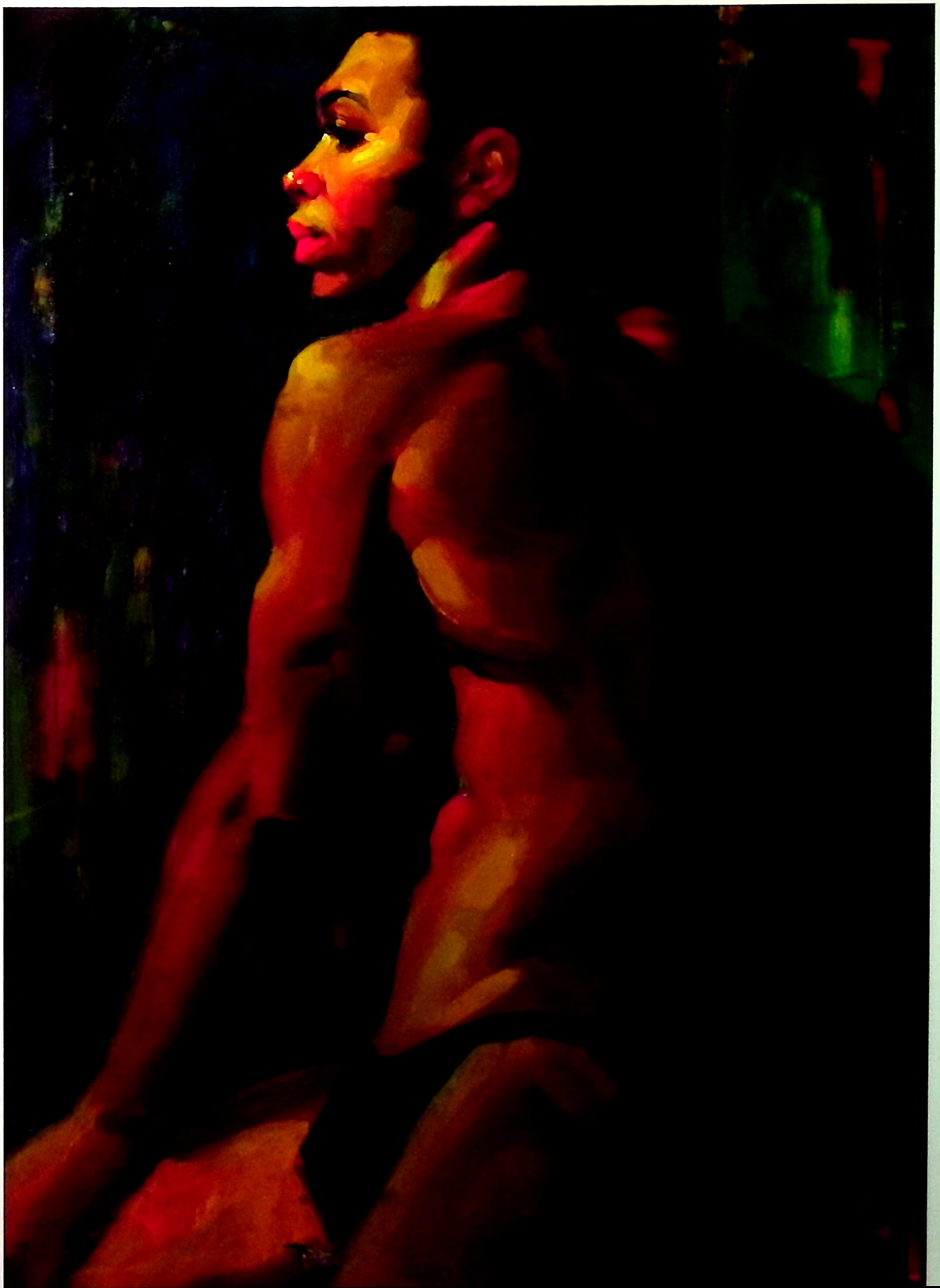
The school's reputation grew steadily each year, and it began attracting students from distant cities and states. Very early on the Academy was approved for the training of veterans of the First World War, and these students provided a much needed financial assistance to the school. In 1928 Frank Young published his first book on advertising layout and its critical success added greatly to the school's nationwide publicity. "From the beginning my many friends in advertising throughout the country have recommended the school above all others for commercial art training, and this had always remained an important factor in securing students for the American Academy of Art."

***Portrait of Frank Young* by J. Allen St. John**

In 1929 Harry Timmins decided to make his permanent home in New York City. Young made arrangements to purchase his twenty-five percent in the Academy. (Although Timmins would retain 5 shares until 1945, finally selling them to Young as well.) The price was $600, no small amount at the time, but Young had plans. "I had visions of developing a truly great commercial art school and was eager to have the opportunity of doing it alone and in my own way."

Now carrying the full responsibility of the operation and development of the Academy, Young dedicated more of his time to its direction. "I believe it offered greater future possibilities for financial returns than the advertising art studio and, more important I felt the school was a type of business in which my increasing age would be an asset and not a liability." So in August of 1929, Frank Young sold his interest in Young, Timmins and Smith Studios to Sidney Smith and devoted all of his time to directing and teaching.

***Figure Study* by J. Allen St. John ➤**



STORY AND ADVERTISING

ILLUSTRATION

By J. S. Witmer—Oils

Where is the future artist who has not been thrilled by the thought of doing a cover for *Collier's* or the *Saturday Evening Post*? Where is the one whose fingers have not tingled at the dream of some day illustrating a short story by Booth Tarkington or Hugh Wiley?—or a bit of delicious fooling by Roark Bradford or Guy Gilpatric?—or a new commercial drama by Buick, Chesterfield, or Coca Cola?

At the American Academy, poses are arranged with great care as to staging and setting. Sunlight, moonlight, fireglow, and other lighting effects are simulated. The excellence of the models used for these illustration sets is indicated by the fact that they have in several instances gone on to Hollywood. The variety of models, poses, and costumes . . . the training in mediums and renderings . . . the attention given to problems of printing reproduction—all these help the illustrator to make rapid progress and develop the versatility so essential to success.

By William Draut—Oils

The instruction provided the students of Illustration at the American Academy of Art has been planned with due regard to the high order of ability at which the student is aiming. The foundations are laid solidly. Encouragement and guidance at every step insure steady progress toward practical success. In brief, the program of study is designed to shorten in every way possible the period between the day training begins and the day when the graduate finds his name signed to advertising or story illustrations appearing in newspapers, leading magazines, or other publications.

By Norman Rapp—Color synopsis

14

ART FUNDAMENTALS

LIFE DRAWING

FIGURE • HEAD • ACTION SKETCHES • ANATOMY

By Edward Augustus—Charcoal drawing

The ability to draw the figure—to construct it in any action or pose; to give it the right gesture for the expression of an idea; to observe and render character—these are fundamental requisites to artistic progress, no matter what branch of fine or commercial art is the ultimate goal.

This ability is best acquired through drawing from living models, under capable instructors who train the students in what to observe and how to render it. The American Academy requires all beginning students to study figure drawing in the life classes five half-days each week for the first year.

Students work in charcoal, pen and ink, dry brush, wash, pastel, water color, opaque, and oil. Instruction in head drawing, figure construction, and anatomy is included.

Sketching from short action poses is one of the important features of the American Academy course in figure drawing.

A special class is available in which students spend the entire period drawing from short poses. These range from five to twenty-five minutes. This work is invaluable in developing speed and powers of observation, and increases the student's ability to draw the figure in action from memory.

By Hollis G. Allen—Charcoal drawing

10

ABOVE: Two pages from The American Academy of Art school catalog, circa 1920s

A student hard at work in the study studio, circa 1930s

THE CLASSES

During the early years the school would offer a wide range of courses specifically selected to build the fundamental skills of students and prepare them for a job in commercial art. Some of these classes would disappear over time, others would be combined and renamed, and some are still at the core of the school's program. Among these early offerings were: magazine and book illustration, life drawing, anatomy, layout & art directing, advertising art, lettering and design, interior decoration, dress design & fashion, illustration and cartooning.

Illustration classes were among the most popular at the school, and the earliest catalogs describe them with great enthusiasm and confidence: "This is a most wonderful branch of art. It is probably the most appealing because one sees so many interesting illustrations in the leading books and magazines of today. The value of illustration is apparent to all, and what would the best story you ever read be without the accompanying illustrations to hold your interest? All of us are dreamers to a certain degree, and to have the ability to illustrate a good story seems to fit the fancy of most embryo artists. You enter the illustration study studio just as you would the working studio of any large organization, and the methods used are very similar and most helpful to your future success. Your instructor of course will consider you both from an academic and practical stand-point. Our new "study studio" method of instruction shortens the usual long period of practice between the time you start, and when you find your name signed to a prominent series of magazine or book illustrations."

Figure Study by George Rapp ➤

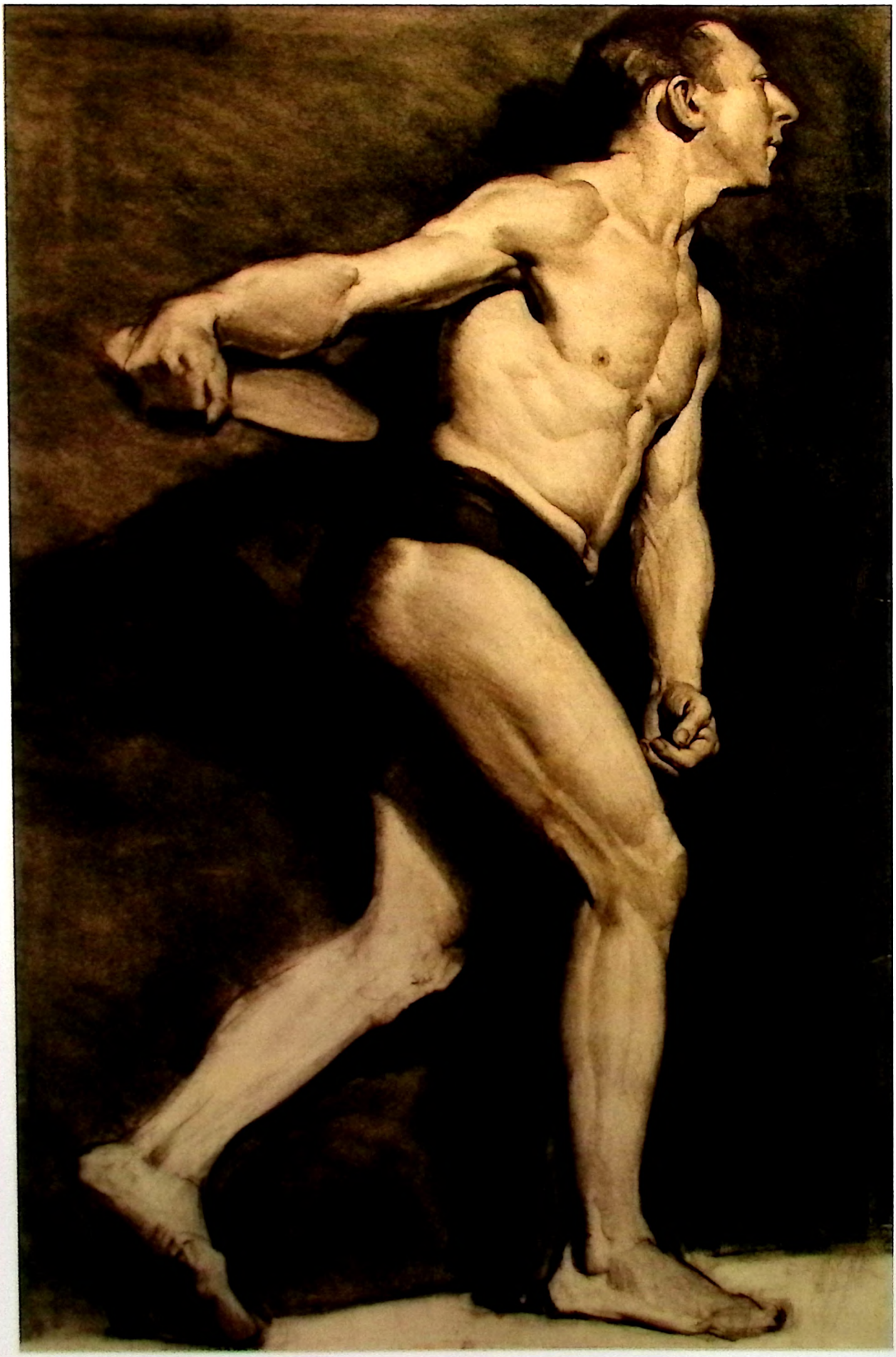


Figure Study by Haddon Sundblom

THE FIRST STUDENT

"The success of the Academy is inevitable. No art school could be more sincere in its efforts to equip the student with sound practical training—training that is certain to bring good results when the student enters the professional field."

—Haddon H. Sundblom

Haddon Sundblom

Sundblom began taking classes at the Academy as soon as it opened. He would study for 12 months, taking night and Saturday classes from October through June, and again from September until the end of the year of 1924. Sunny would continue to praise the school and find many of his "circle" there. He recommended or inspired many students to attend the Academy as his name would appear on the student records of Gil Elvgren, Charles Showalter, Harry Ekman and others.

Then the depression came. For the next four years the Academy was dealt a near fatal blow. However, Young was able to keep it alive through reduction of space, drastic salary cuts and other expenses. "I was careful, however that the quality of instruction was never sacrificed during those trying times. As the depression finally eased the school revived and steady progress was made in every way until the beginning of World War II." Once again the Academy faced with difficult times that threatened to close as had many other private Chicago schools. "I was determined to keep the Academy alive even if it was reduced to one classroom."

The Academy's reputation had grown to a national and international level even with the significantly diminished enrollment during the war years. "Everything was done during these discouraging times to provide the soundest instruction possible and special attention was at all times given to the building of cordial relations and good will. I attribute these factors full credit for the survival of and the pre-eminence the American Academy of Art has attained among art schools in this country. Every graduate left the school with good training and as a loyal lifetime booster."

— by Aron Gagliardo

Coming in Part Two: *The Artists of the American Academy of Art*

Aron Gagliardo is a designer and artist. You can see more of his work at: arongagliardo.com. For questions, comments, stories, etc contact: agagliardo@aaart.edu. For more information on the Academy visit: aaart.edu

Thanks: Richard H. Otto, owner and president of the American Academy of Art, Dan Zimmer for his enthusiasm and encouragement on this project and the family of Frank H. Young Sr., for providing his detailed memoirs which were invaluable in creating this piece.

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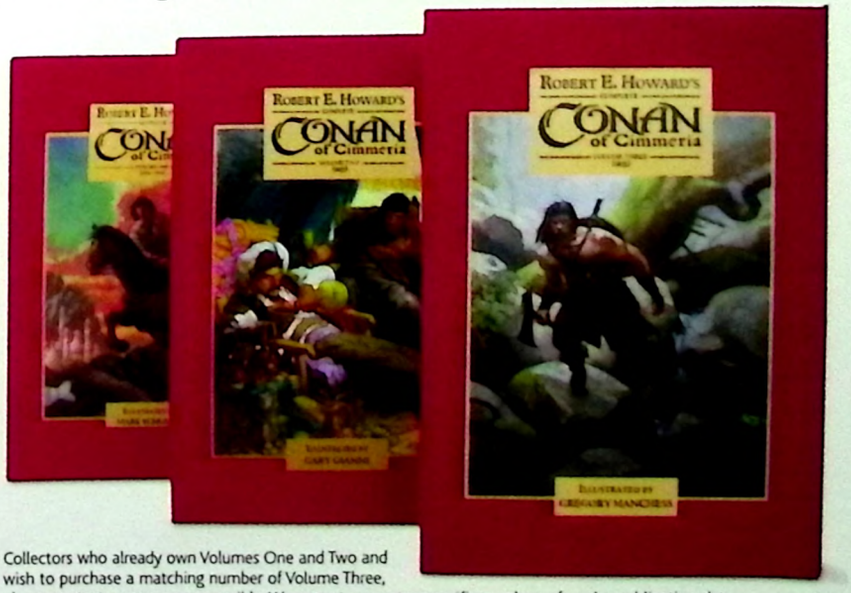

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CURIOUS GEORGE

Nan Pollard, Illustrator

by Ross Pollard

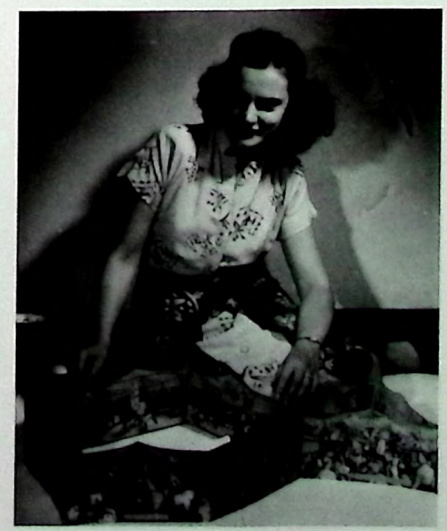
Nancy E. Pollard deserves to be ranked as one of the preeminent children's book illustrators of the 20th century. During her remarkable career, which spanned nearly six decades (from 1945-1999), she worked for more than a dozen publishers and created over 2000 full-color illustrations and line drawings for story books, coloring and activity books, paper doll books, teaching pictures, novelty books, and picture puzzles. This article examines the life and work of Nan Pollard—illustrator, devoted wife, and mother of four.

CHILDHOOD

Nan Pollard was born in Burlington, Iowa on March 10, 1925, to Oscar and Esther Distelhorst. Her mother named her Nancy Ellen before she passed away from complications during childbirth. Following Esther's death, Nan's father asked his sister and her husband if they would take his baby girl and raise her as their own, while he continued to care for her four-year-old brother, Richard.

Mary and Horace Leidig were thrilled to care for Nan and legally adopted her as their own, although they had her keep her birth name out of respect for her father and brother. Nan remembers the Leidigs as wonderful and loving parents.

Nan always liked to draw. When she was 10 years old she made paper dolls and dresses for her playmates. She won awards for her artwork in both junior and senior high school. At Burlington High she was president of the art club and editor of the school paper. After graduating at 17, Nan left her hometown to attend the Layton School of Art in Milwaukee for four years.



Nan with her book *The Circus*, 1945

LAYTON, EARLY CAREER, AND MARRIAGE

Nan was a third-year student at Layton in 1945 when Mr. L.E. Pitner of Milwaukee hired her along with one of her instructors to paint 35 small watercolors of world scenes for an "Octavue" map he was planning to publish. Although the instructor's art was of course a little better, when the paintings were reduced down to 1 1/2 by 2 inches, who could tell the difference? The Octavue map was the first of Nan's artwork to be reproduced.

That summer, Mr. Pitner asked if Nan would be interested in illustrating two novelty children's books he had been working on. What a question! This was what she had always wanted to do. The books were *The Circus* and *The Firefighters*. They were die-cut foldout books, meant for children to play with as well as read. Then just 20 years old, Nan was on her way to a lifetime of illustrating for children.

In January of 1946, Nan was about to begin her last semester at Layton. On the first day of class as she was going up the stairs she saw a new student—George Pollard—coming down the stairs. They smiled at each other and Nan says she thought to herself, "Wow! Where did he come from?"

George had returned to Layton for further studies after serving 39 months with the US Marines in the South Pacific during World War II. Before the war he had attended Layton for two years, graduated from the Art Institute of Pittsburgh, and studied portrait painting with Frederic Mizen in Chicago. Nan admits she "chased him until he caught her," and they became engaged just before graduation in June. They married the following year—on April

◄ Nan with her books, 2009. Photo by Kevin Poirier of the *Kenosha News*

Bunnies, 1948

9, 1947—and decided to settle down in Kenosha because it was half-way between Milwaukee and Chicago, both good art markets.

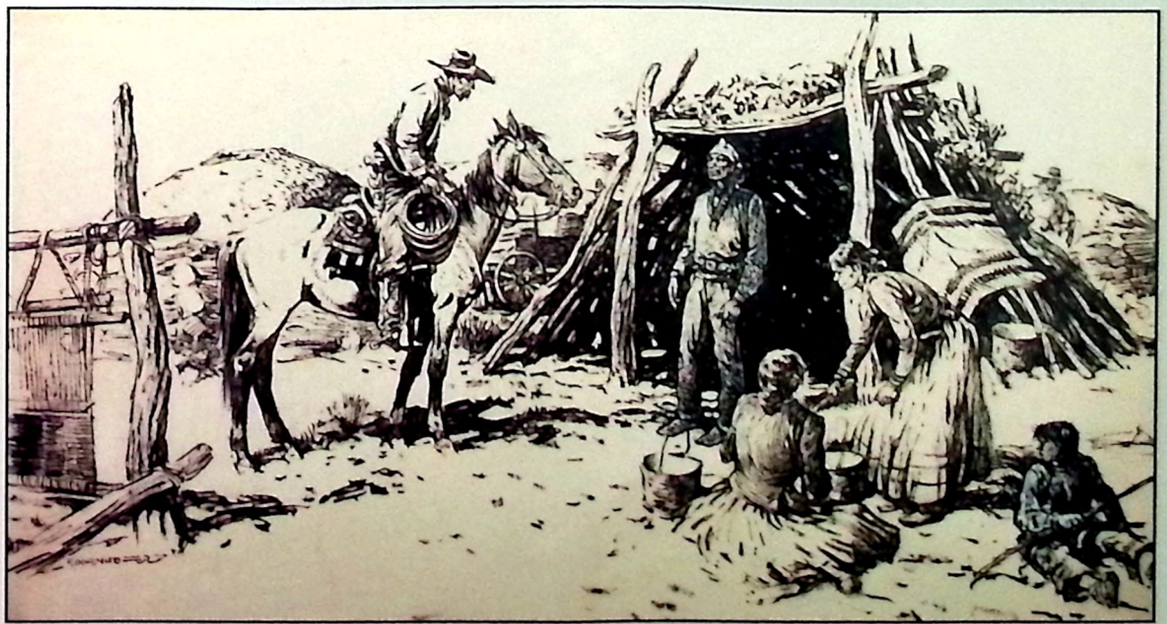
As it happened, the Samuel Lowe Company, a publisher of children's books, was also located in Kenosha. Thanks to a glowing recommendation from Mr. Pitner, Nan was hired by Mr. Lowe as a staff artist.

George preferred to freelance until he could build a reputation for himself as a portrait painter. George would eventually go on to become an internationally known portrait artist and sports illustrator—painting presidents, Supreme Court justices, senators, congressmen, four Wisconsin governors, athletes from every major sport including Muhammad Ali, Bart Starr and Andre Agassi—and was commissioned by the Vatican to paint Pope John Paul II.

Nan illustrated a number of books for Lowe over the next year but had yet to see her new name in print. Then, in 1948, it finally happened! "Bunnies" was published by Garden City Publishing Company of New York through Lowe. It was a large, hard-bound book—about 10 x 12 inches—and right on the cover was printed "Illustrated by Nan Pollard." She was so excited she sent copies to all her friends and relatives!

One of Nan's favorite books from the Lowe years was "Peter Pan." It was published in the fifties, first as a Bonnie Story Book with full color illustrations, and then enlarged to a 10 3/4 x 11

Peter Pan Coloring Book, 1953



Navajo Summer Hogan
Dry Brush and Gouache; 12" x 21"

Nick Eggenhofer
Circa 1930

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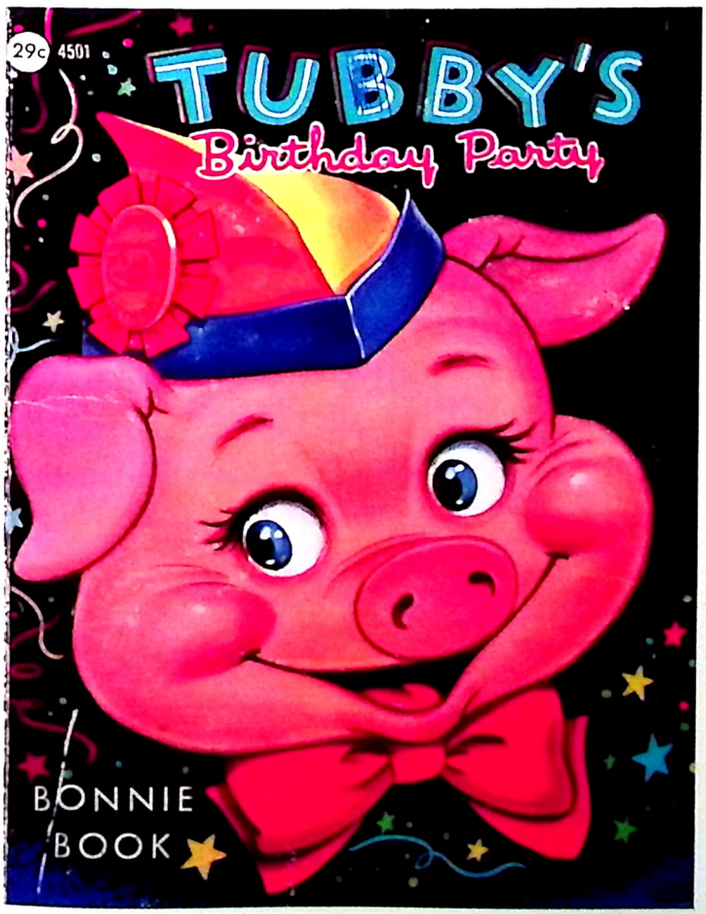
The Wizard of Oz, 1962

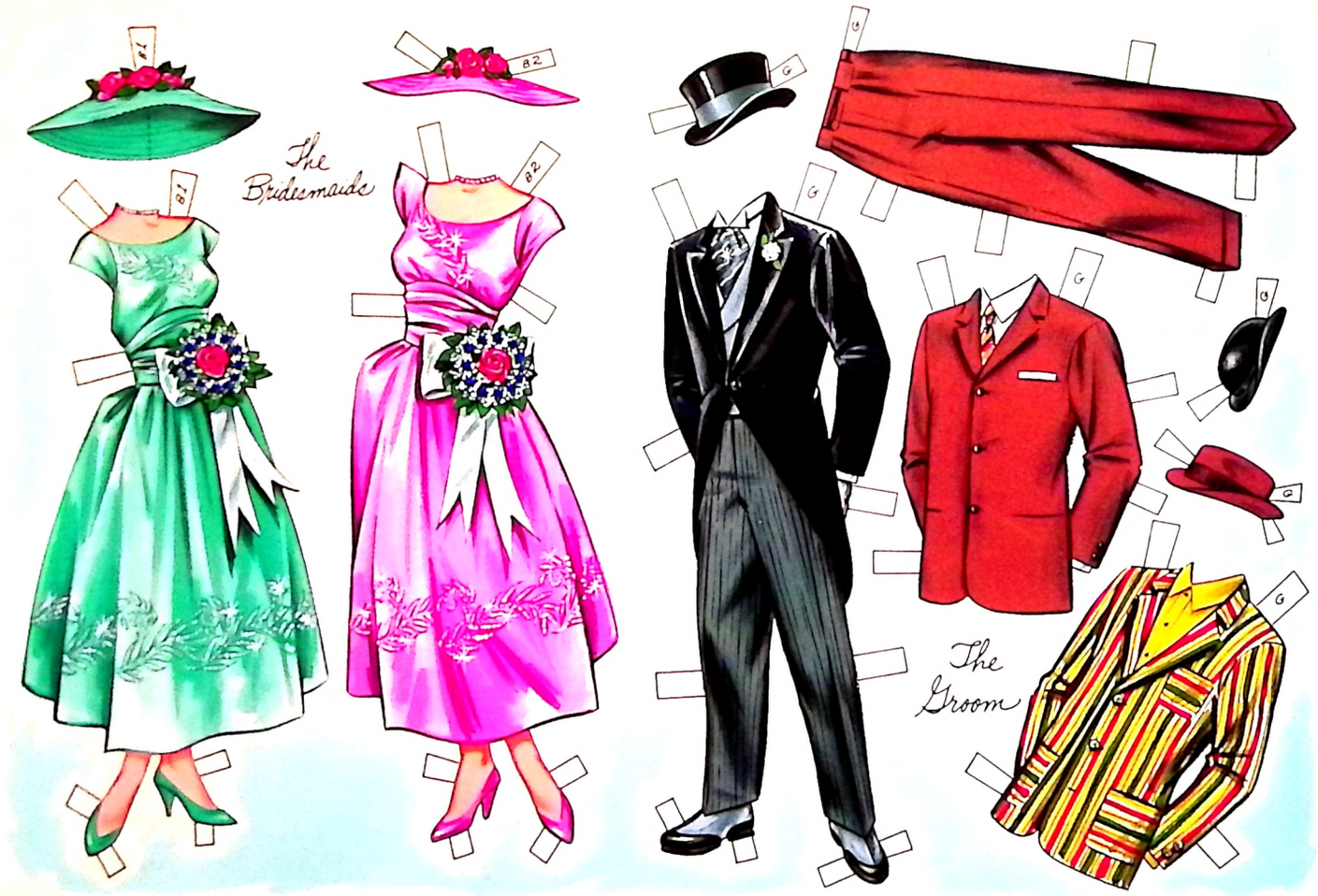
Baby's Play Book, 1952

Bunny Cottontail's Surprise, 1955



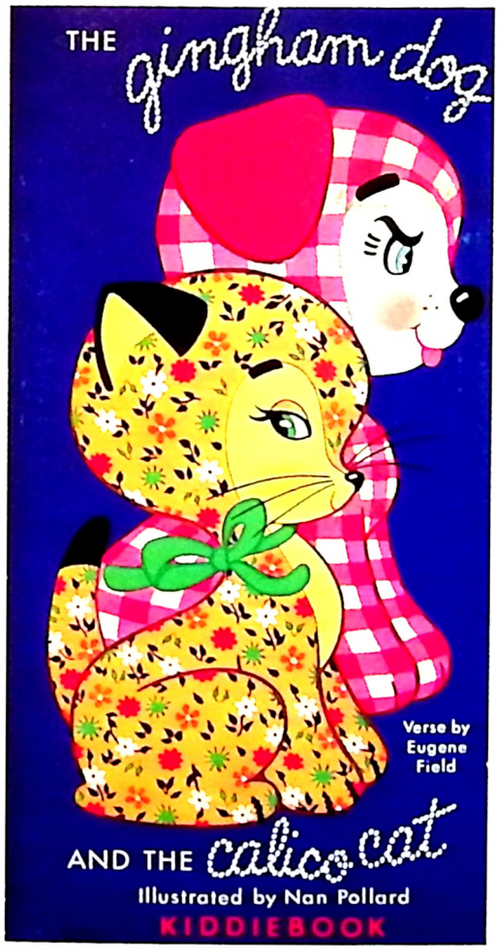
Tubby's Birthday Party, 1965

Skyrocket Coloring Book, circa 1960s



Original illustration for *Here Comes the Bride Paper Dolls*, circa 1950s. Gouache on board

Original illustration for *His and Hers Paper Dolls*, circa 1950s. Gouache on board

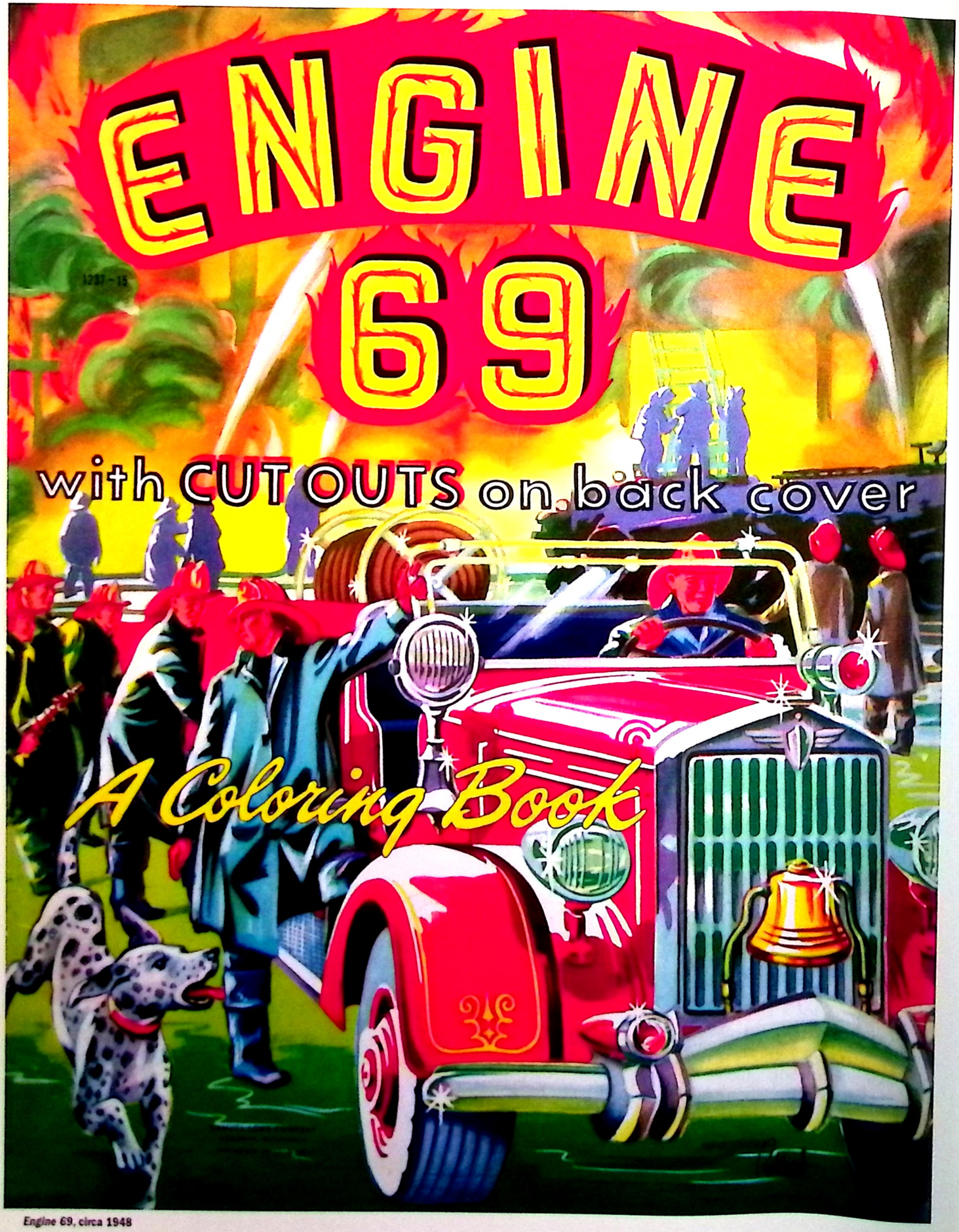


The Gingerbread Dog and the Calico Cat, 1968

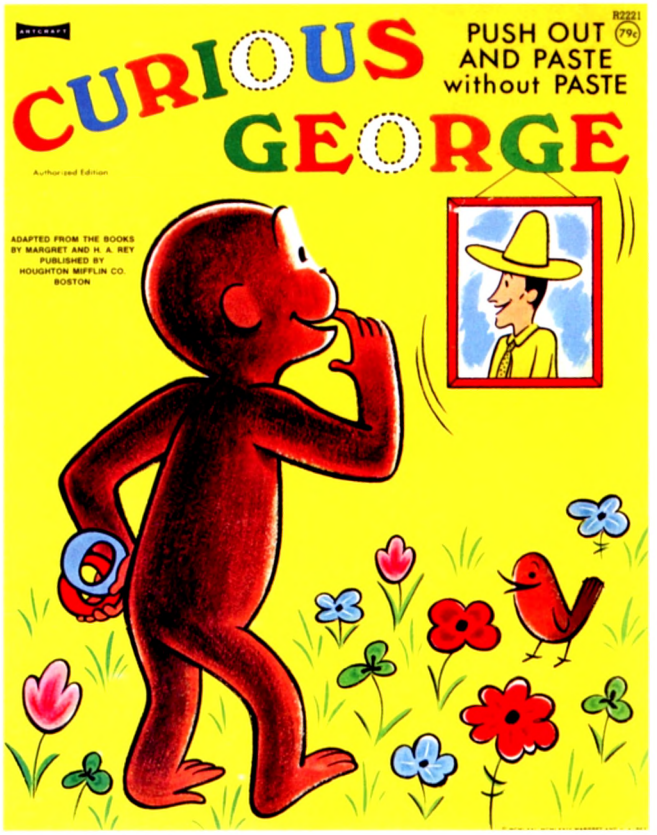
Interior spread from *The Gingerbread Dog and the Calico Cat*, 1968

Original illustration of Tiger Lily from *Peter Pan*, 1956. Gouache on board

Original illustration of Captain Hook from *Peter Pan*, 1956. Gouache on board



Engine 69, circa 1948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***Curious George*, 1971**

***Rosemary Clooney Paper Dolls*, 1956**

1/2 inch coloring book for which she also did the line drawings. Eventually the cover art was used as a 45rpm record sleeve, and finally as a 5 1/2 x 11 inch full-color hardbound story book. Lowe always made good use of all their artwork!

After Nan and George's daughter Sherry was born in 1949, Nan left the Lowe art department and continued to illustrate children's books from home. Nan recalls working late one night to complete a comprehensive color layout for a "Toni Hairdo" paper doll book. The next morning she came downstairs and found little Sherry, then about five, sitting on the floor, happily playing with the Toni dolls and dresses she had cut out. That was when Nan learned to keep her artwork out of the reach of little hands.

Sons Jim (1954) and Mark (1956) had joined the family by then, so the Pollards built a four-level home overlooking Lake Michigan. One level would be a large studio which George and Nan would always share.

In addition to his portrait commissions, George had also painted a number of coloring book covers for Lowe. When Mr. Lowe decided to publish a series of celebrity paper doll portfolios, he asked Nan and George to work together on them. George would do the cover portraits and Nan the dolls and dresses. They created paper doll portfolios of Janet Leigh, Patti Page, Giselle MacKenzie, Bob Cummings, Rosemary Clooney, and Jackie Gleason from The Honeymooners. Today these doll books are highly coveted collector's items.

Once Nan's books began appearing on store shelves, other publishers started contacting her to illustrate for them. One was a new company located in Cincinnati called Resource Publishers. Its founder, Bill Check, had been with Lowe when Nan started there and was aware of her work. This was also about the same time that Saalfield Publishing Company of Akron, Ohio got in touch with her. Nan was certainly keeping busy! Really busy—son Paul had arrived in 1960 to complete the Pollard Family.

LATER YEARS

It was during the 1970s that Nan worked for more publishers than ever before. In addition to Lowe, Resource, Saalfield, and the Regular Baptist Press there was also Standard Press, Northwestern Lutheran Publishing, Rand McNally, and Walt Disney. Many of the books she illustrated during this time period were about licensed characters such as the Keebler Elves, The Berenstain Bears, and Mickey Mouse in the style of their creators. Today, the series of coloring books about Curious George that Nan illustrated in the early seventies is without question one of the most popular with her fans.

Nan is proud to say that she never had to look for work because the publishers always came to her. Nan partially attributes her success to never having missed a deadline—sometimes a lot of sleep but never a deadline. Many publishers came to trust Nan's expertise to such an extent that they would just give her a suggestion and assume she would know what to do, or would call if there were any questions.

Nan would continue to illustrate into the 1980s and '90s until macular degeneration forced her into retirement late

in 1999. Looking back on her career today, Nan says she feels very fortunate to have lived in an era when children really loved coloring and activity books and playing with paper dolls. "Although they still read story books, today's children seem more interested in TV, electronic games, and computers," says Nan, "which leaves little time for simpler things to entertain them." Unfortunately, many of the companies Nan worked for no longer publish coloring books, or have gone out of business altogether.

Not long ago Nan gave a few of her books to a friend with a young daughter. A few weeks later the friend reported to Nan, "A woman told me I shouldn't have let my daughter cut up that paper doll book because it might be valuable someday. I informed her that no amount of money could replace the look of happiness I saw on my daughter's face as she carefully cut out the dolls and dresses, or all the hours of joy and pleasure that book gave her."

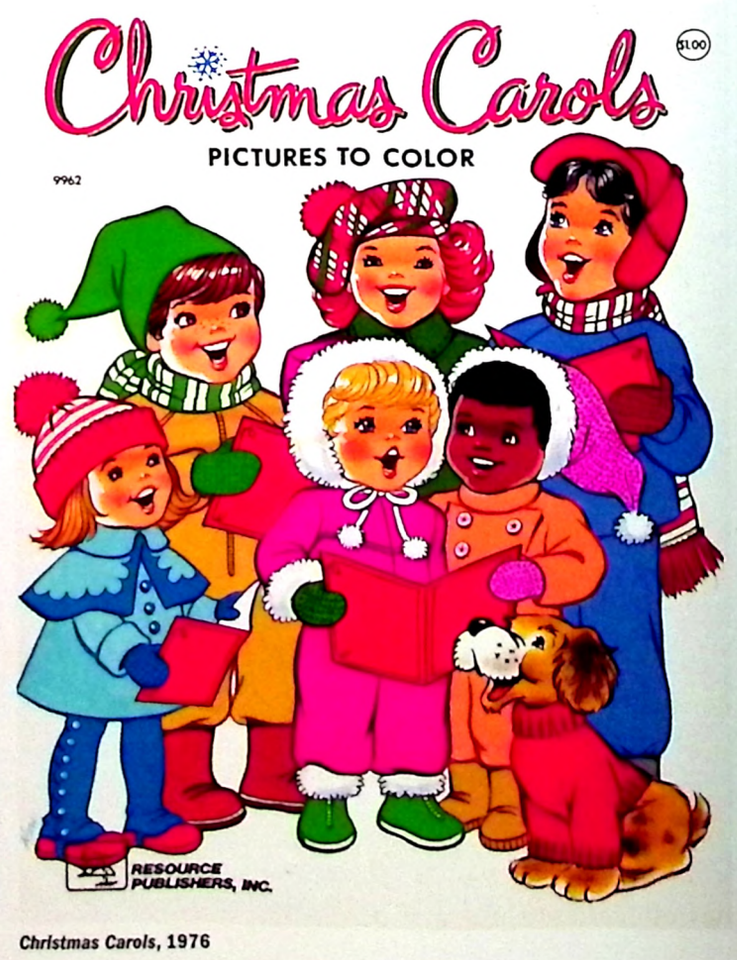
Nan in her studio, 1997

WORKING METHODS AND MATERIALS

All of Nan's color illustrations were painted to actual size on double-weight illustration board using Windsor & Newton sable brushes. During the early years of her career, Nan painted her illustrations in watercolor, although she soon came to prefer opaque watercolor, specifically Windsor & Newton designer colors. Unlike transparent watercolor, designer colors (also referred to as gouache) were easy to work with and didn't bleed. They came in a wide variety of colors and could even be used with an airbrush, a tool Nan sometimes used to create soft backgrounds, as in the Peter Pan illustrations. Another one of Nan's signature techniques was to use a Q-tip with red pastel to create rosy cheeks.

In doing black-and-white line drawings for coloring and activity books, Nan first sketched the drawings on tracing paper and then placed sheets of vellum over them for the final inking. When books called for heavier areas of ink she favored Bristol board or hot-pressed illustration board. She also liked working with a light box so the pencil lines would show through more clearly. At first, she used a #3 brush with India ink, but later switched to felt-tipped pens—no brushes to clean or ink to spill. In addition to being faster and easier to use, Nan found that pens gave a more pleasing line to coloring pages. When necessary, retouch white was used for making corrections.

Original sketch for *Christmas Carols*, 1976. Pencil on vellum



Christmas Carols, 1976

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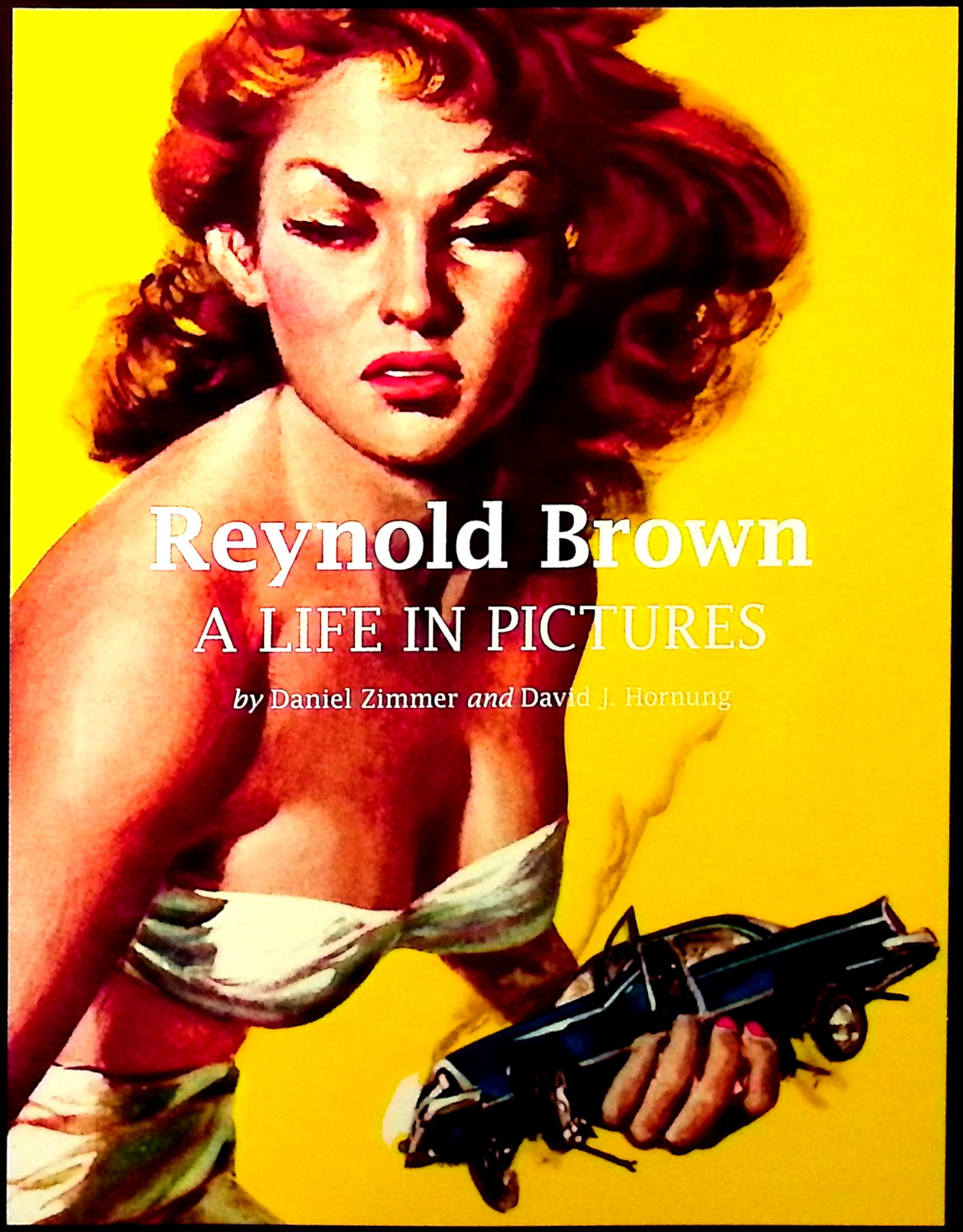

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Christmas Coloring Book, 1972

THE POLLARD GALLERY

The Pollard Gallery in downtown Kenosha is owned by the Rhode Center for the Arts and is adjacent to the historic Rhode Theatre. It was named after Nan and George because of all the recognition their artwork had brought to the city. The Pollards donated more than 300 pieces of their work to be displayed there. Other artists are also invited to show their work with exhibits changing every few months.

One day, Judy Rossow, gallery manager, suggested they reprint some of the old coloring books to sell as fund-raisers for the gallery. There are fourteen books with the original full-color covers and 24 inside pages for each, available exclusively at the gallery. On the back of each is a small reproduction of the cover and personal stories about it by the artist—either Nan or George.

Recently, a gallery visitor picked up a reproduction of *Christmas Coloring for Good Boys and Girls* which Nan illustrated in the 1960s for Lowe. She was ready to pay the price listed on the original cover—10 cents—when she was surprised to hear Judy tell her, "That was the price 40 years ago. It now sells for five dollars." The woman liked the book enough to pay the price, commenting, "Times sure have changed!"

THE POLLARD FAMILY

The Pollards told all of their children not to go into the art field, because they knew it would be a tough way to make a living—that talent alone was not enough, and that you had to

Good Times Coloring Book, 1988

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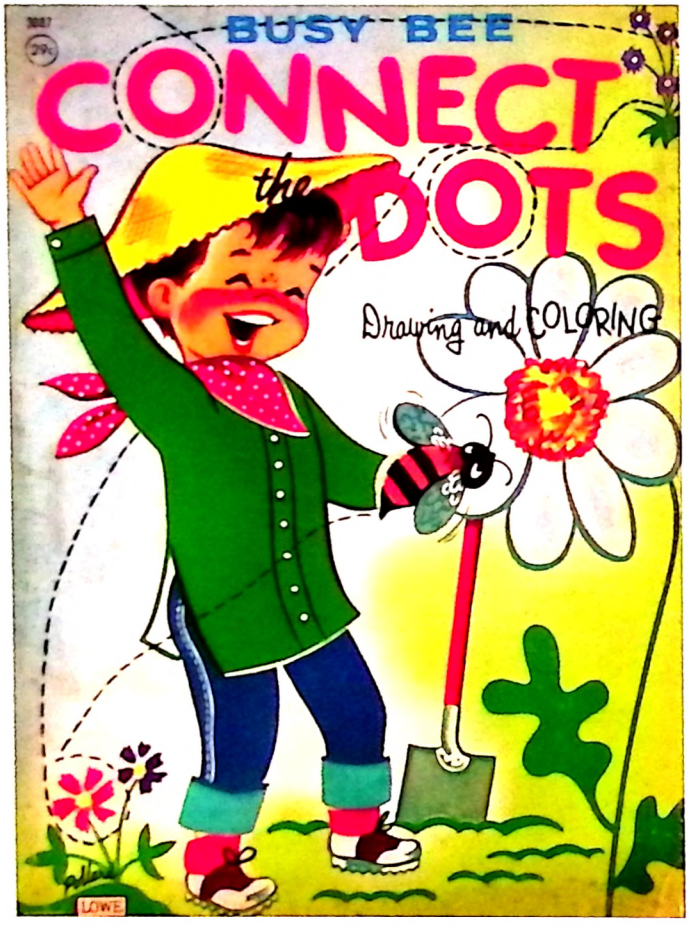
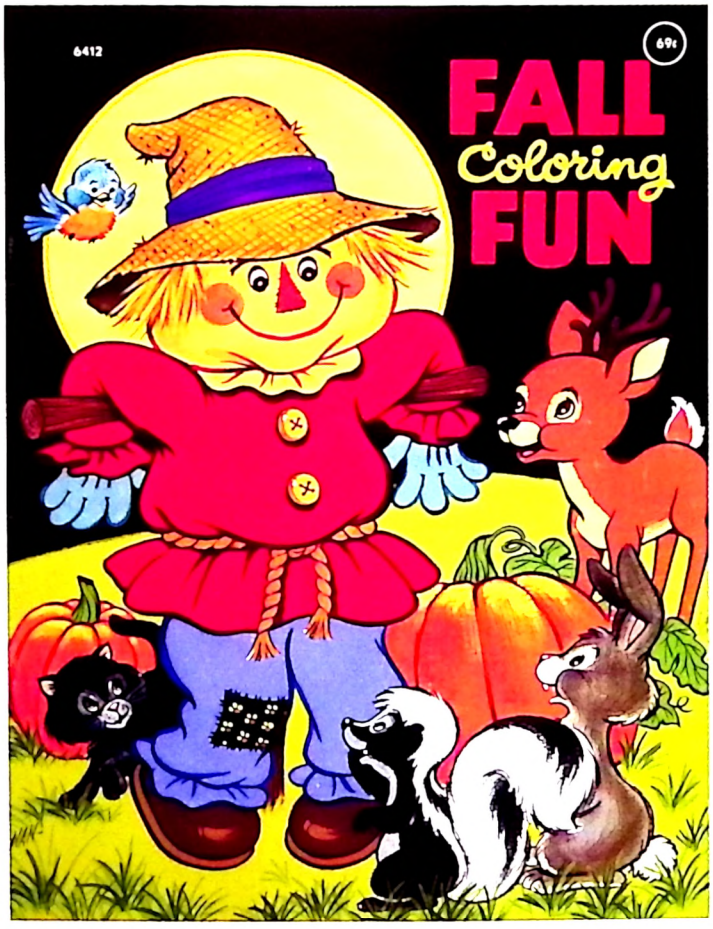


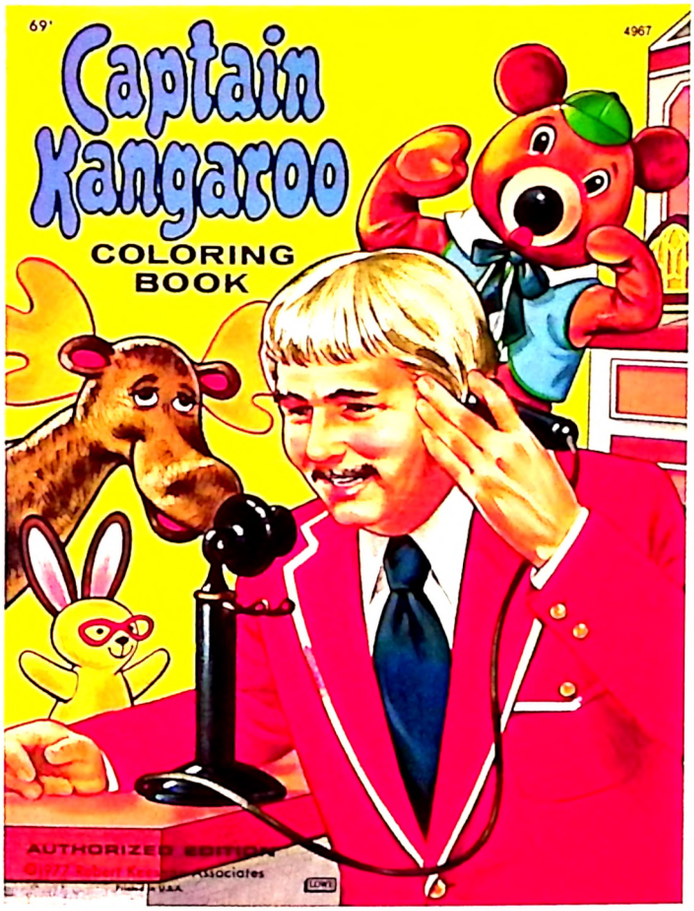
Connect the Dots, 1962



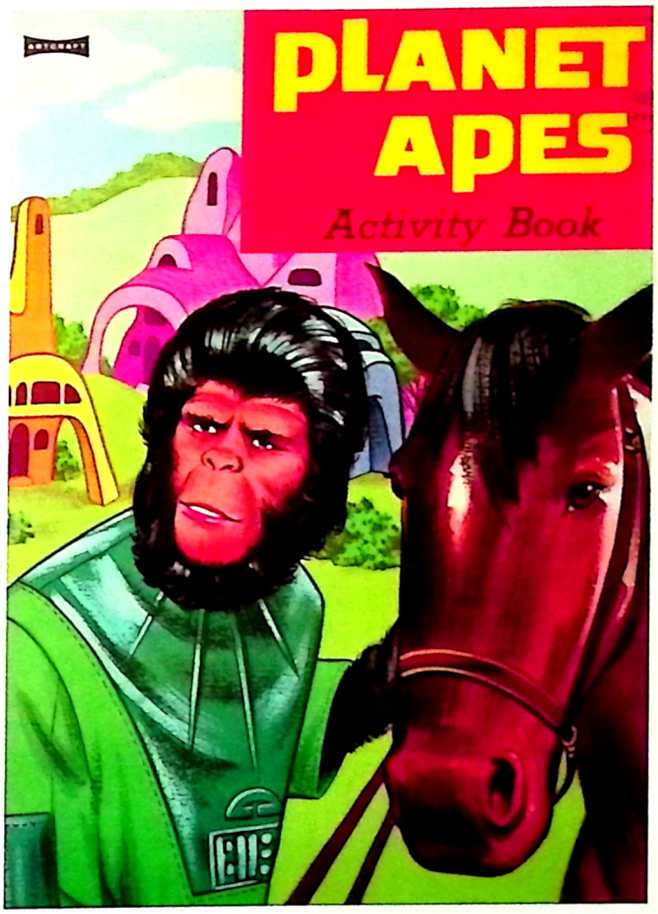
Fall Coloring Fun, 1988

Farm Animals, 1960

Christmas Carols and Pictures to Color, 1976



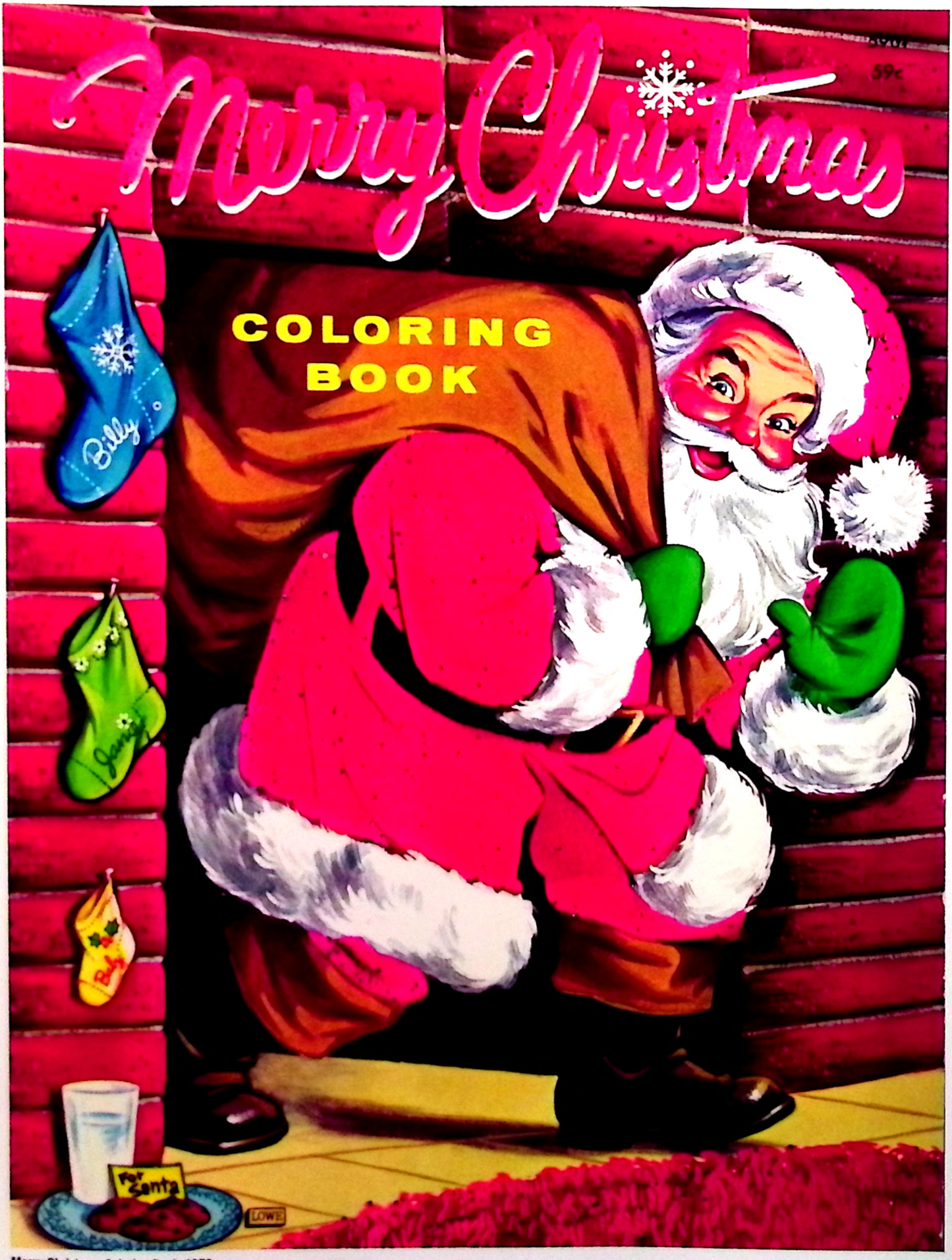
Captain Kangaroo, 1977



Planet of the Apes, 1974

Grizzly Adams, 1978

The Three Stooges, 1962



Merry Christmas Coloring Book, 1972

have persistence, patience and a lot of luck. So naturally all of them did, and they are all now a part of the art world—as are three of the five grandchildren!

After graduating with an art degree from Iowa State University, Sherry ran a successful weaving business with her husband Jim Bingaman for over 15 years before both moved on to education careers in Missouri. She is still designing and weaving, and her work can be seen at www.sherrybingaman.etsy.com.

Sherry's eldest daughter Kate Bingaman-Burt works as an assistant professor of graphic design at Portland State University. In addition to teaching full-time, Kate is an active freelance illustrator and exhibits her artwork about personal consumerism through her website http://obsessiveconsumption.com. A book about her Daily Purchase Drawing Project titled "Obsessive Consumption" is slated for release by Princeton Architectural Press in 2010.

Sherry's daughter, Kory, is a Missouri State University graduate with a BFA in graphic design. She writes and illustrates the web-comic Skin Deep www.SkinDeepComic.com, in addition to working as a production artist in Springfield, MO.

Eldest son Jim is a respected portrait artist living in Southwestern Wisconsin. He has reps in New York, North Carolina, and Chicago. One of his more prominent subjects was Admiral William S. Crowe, former Chairman of the Joint Chiefs of Staff, who selected Jim to paint his portrait for the United States Naval Academy in Annapolis, MD. Both of Jim's sons are UW Madison graduates. Dean, the youngest, is currently serving in the United States Navy.

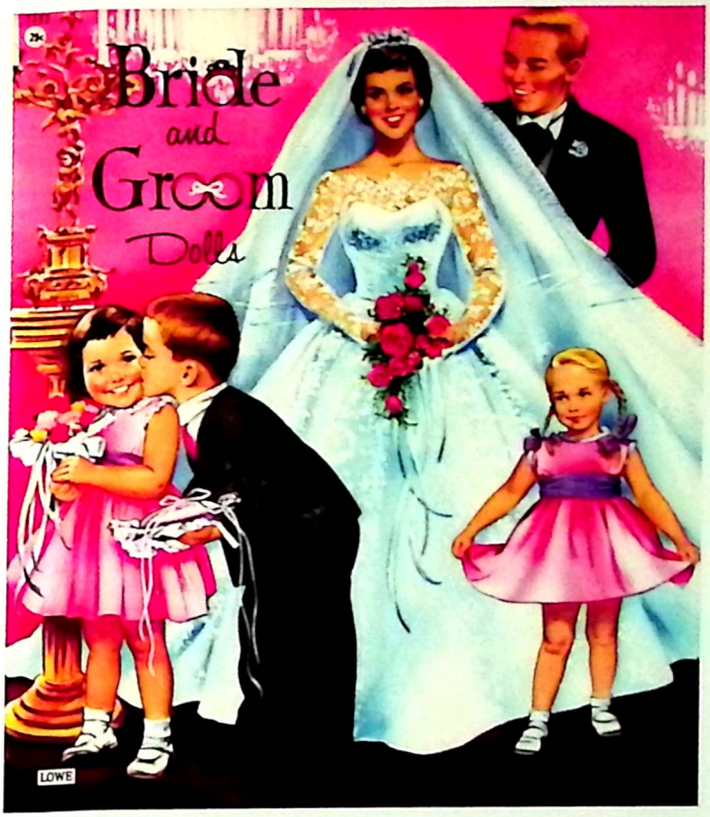
Mark is a New York graphic artist and set designer focused on the film business. He has worked on such films as *Spiderman 3*, *The Bourne Ultimatum*, and Tony Scott's remake of *The Taking of Pelham 1,2,3*. His poster work includes Martin Scorsese's *No Direction Home*, Wes Anderson's *The Darjeeling Limited*, and Charlie Kaufman's *Synechdoche NY*. Mark's 10 year old son Chester hasn't decided on a career yet but spends a lot of time drawing—so who knows!

Paul and his wife Tomo Makiura are graphic designers living and working in New York City. Since 1991, they have designed and produced all publications for PaceWildenstein, the world's largest modern and contemporary art gallery. The gallery, with three venues in New York City and one in Beijing, China, publishes major catalogues for approximately 15 exhibitions each year.

FINAL THOUGHTS

Nan and George had a long life together. They thought of themselves as a team, and were so pleased when they were both honored by the Wisconsin Historical Society on May 23, 2006.

At a gala held at the Pfister Hotel in Milwaukee, they were presented—together—with the Georgia O'Keefe Award for Distinction in the Visual Arts as part of the society's



Bride and Groom Dolls, 1959

Dr. Kildare Playbook, 1960s

Toys, 1950

History Makers Program. George was chosen for his 60 years as a portrait artist and Nan for her 55 years as an illustrator of children's books. Each year the society honors the extraordinary accomplishments of four or five Wisconsin individuals who have made significant contributions to Wisconsin history.

George passed away at home on April 17, 2008. He was 88 years old. *Time* magazine noted his death on its Milestones page in the May 5, 2008 issue. The Pollards had celebrated their 61st wedding anniversary just eight days earlier.

On Mothers Day in 2007, the Pollard children surprised Nan with a full-color, half-page ad in the Kenosha News. Surrounding Nan at her drawing board were pictures of dozens of the books she had illustrated. A red banner across the top read:

"Dear Mom: In recognition of all your years of hard work, dedication, and making children smile. Love: Sherry, Jim, Mark and Paul." On a black strip under her photo was printed in white "Nan Pollard, Illustrator."

—by Ross Pollard

A book about the Pollards, *The Journal of a Portrait Painter and his Family of Artists,* is available at www.Amazon.com.

George and Nan Pollard, 2006

Did You Look?

Along with 20 new cover prints, we now offer 2 volumes of pencil sketches on watercolor paper, a 4-to a-page collection of all 120 covers, and large prints of these lovely ladies—and a few of their friends. We have 2 new portfolios too!

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New and Notable:

DOPE MENACE: THE SENSATIONAL WORLD OF DRUG PAPERBACKS

BY STEPHEN J. GERTZ
250 PAGES, FULL-COLOR
$24.95 SOFTCOVER
FERAL HOUSE, 2009

It seems that each year or two brings a new compilation of kitschy paperback book covers, collected under a wide variety of ever-wilder themes. We've seen gay and lesbian covers (*Queer Pulp*, *Strange Sisters*), and the outrageously sexy covers of the sleaze genre (*Sin-A-Rama*, *Young Lusty Sluts*.) This year's strange new brew concerns the wild and woolly world of the drug subculture, and is titled *Dope Menace: The Sensational World of Drug Paperbacks*.

As promised, this new paperback collects together hundreds of fabulously lurid and collectible paperback book covers in full-color—from xenophobic turn-of-the century tomes about the opium trade, to the beatnik glories of reefer smoking and William S. Burroughs' *Junkie*, to the spaced-out psychedelic '60s. While not a price-guide, this fun little book is sure to inspire more than a few visits to eBay. Or to your local headshop, crack house, or opium den.

ELEGANT ENIGMAS: THE ART OF EDWARD GOREY

BY KAREN WILKIN
124 PAGES, PARTIAL-COLOR
$29.95 HARDCOVER
POMEGRANATE, 2009

The delightful tales and quick-witted drawings of Edward Gorey (1925-2000) reflect a special kind of genius that resides in the effect of what is left unwritten and unseen. In Gorey's vaguely Victorian world of well-tended gardens and opulent estates, smoke-belching factories and fog-shrouded streets, nothing seems certain or quite as it should be. Chaos lurks just beneath life's tidy surface, occasionally erupting in surprising events with unexpected, often horrific consequences. But when tragedy befalls Gorey's quirky cast of characters—hapless waifs, dusty dowagers, scheming tycoons, and unhinged maidens—somehow we can't keep from laughing. Far from being morbid, Gorey reminds us to contemplate mortality with a smile.

In *Elegant Enigmas: The Art of Edward Gorey*, more than 175 reproductions offer a rich review of his work, including samples from Gorey's books, illustrations produced for other writers, theatrical sets and costume designs, and a wealth of individual pieces, many never before published. Sketches, typewritten manuscripts, doodles, and musings join the generous selection of finished works, which include his trademark finely detailed ink drawings and watercolors.

Published on the occasion of the first major traveling exhibition of Edward Gorey's work, organized by the Brandywine River Museum, *Elegant Enigmas* is a long-overdue tribute to a master artist and writer, who with sharp intellect and devastatingly wry humor created a body of work singular in its brilliance and charm.

JARO FABRY: THE ART OF FASHION, STYLE, AND HOLLYWOOD—1930s-1940s

BY JARO FABRY
144 PAGES, FULL-COLOR
$29.95 HARDCOVER
HERMES PRESS, 2008

During the Golden Age of Hollywood, no illustrator chronicled the great stars, pin-ups and good girls better than Jaro Fabry (1912 - 1953)—he was even engaged to one of the era's hottest starlets! His artwork graced such magazines as *Collier's*, *Harper's*, and *The New Yorker*. Now see his behind-the-scenes illustrations of Hollywood nightlife in the 1930s through the early 1950s, together with glamorous and alluring pin-ups and good girls. The style and romance of this by-gone era are captured in the over 220 full-color illustrations presented in this definitive monograph. The book includes finished artwork, drawings, covers, and documentary artwork in this tribute to the Golden Age of Hollywood.

TRUE CRIME: DETECTIVE MAGAZINES 1924-1969

BY ERIC GODTLAND. EDITED BY DIAN HANSON
336 PAGES, FULL-COLOR
$39.99 HARDCOVER
TASCHEN, 2008

At the height of the Jazz Age, when Prohibition was turning ordinary citizens into criminals and ordinary criminals into celebrities, America's true crime detective magazines were born. *True Detective* came first in 1924, and by 1934, when the Great Depression had produced colorful outlaws like Machine Gun Kelly, Bonnie and Clyde, Babyface Nelson, and John Dillinger, the magazines were so popular cops and robbers alike vied to see themselves on the pages. Even FBI boss J. Edgar Hoover wrote regularly for what came to be called the "Dickbooks," referring to a popular slang term for the police. *True Detective*, *American Detective*, *Inside Detective*, *Real Detective*, *Master Detective*, *Startling Detective* and others were at their peak in the '30s, with gorgeous painted covers and Jim Thompson covering the crime beat. As the decades rolled on, the magazines went through a curious metamorphosis, however. When liquor was once more legal, the Depression over and all the flashy criminals dead or imprisoned, the "detectives" turned to sin to make sales. Sexy bad girls in tight sweaters, slit skirts and stiletto heels adorned every cover. Cover lines shouted "I Was a Girl Burglar For Kicks," "Sex Habits of Women Killers,"

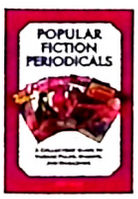
"Bride of Sin!," "She Played Me for a Sucker," and most succinctly, "Bad Woman."

Hundreds of covers and interior images from dozens of magazine titles tell the story, not just of the "detectives," but also of America's attitudes towards sex, sin, crime and punishment over five decades. With texts by magazine collector Eric Godtland, George Hagenauer and *True Detective* editor Marc Gerald, *True Crime Detective Magazines* is an informative and entertaining look at one of the strangest publishing niches of all time.

WILLIAM STOUT: PREHISTORIC LIFE MURALS

INTRODUCTION BY RAY HARRYHAUSEN
144 PAGES, FULL-COLOR
$39.99 HARDCOVER
FLESK PUBLICATIONS, 2009

In 1981, award-winning paleoartist William Stout's critically acclaimed book *The Dinosaurs—A Fantastic New View of a Lost Era* launched the ongoing public renaissance in the reexamination and revision of dinosaur appearance, intelligence and lifestyles. Author Michael Crichton acknowledged this legendary masterwork as an inspiration for *Jurassic Park*. Now Stout has returned to take us on a new journey, deeper into Earth's primordial past. *William Stout: Prehistoric Life Murals* is a lavishly illustrated 144-page volume containing all of William Stout's stunning murals for The Houston Museum of Natural Science, Walt Disney World's Animal Kingdom, and the San Diego Natural History Museum. Beyond the book's inherent scientific content, Stout's detailed commentary guides readers through his creative process. Variations between the different stages in each mural's development are explained in entertaining and easy-to-read text. Included are preliminary drawings, color studies, and one-quarter-scale oil paintings, guiding the reader through Stout's meticulous step-by-step methodology from initial design to finished masterpiece.



POPULAR FICTION PERIODICALS: SECOND EDITION

BY JEFF CANJA
380 PAGES, B/W, 16 PAGES IN FULL-COLOR
$29.95 SOFTCOVER
GLENMOOR PUBLISHING, 2009

This new second edition of Jeff Canja's fabulous price and reference guide includes thousands of new and updated prices, over 1800 illustrations, and a 16-page gallery of covers presented in full color. The only guide of its kind available, this book covers pulps, digests, men's adventure and true detective magazines, and other forms of sensational popular fiction newsstand periodicals. Of particular interest is the attention paid to the fabulous cover artists, which are often attributed throughout the book and carefully indexed in the appendix section. This is an essential reference for any serious collector of fiction magazines, and for fans of fantastic cover artwork. Once again, more reasons to spend hours on eBay!

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EXHIBITIONS & EVENTS

Signature Illustration Auctions

Starting July 15

Heritage Auction Galleries, Dallas, TX

When Charles G. Martignette died on February 3, 2008, he left behind a vast collection of illustration art (or as he liked to call it, The World's Greatest Collection of American Illustration Art.) Comprised of over 4300 works, with a combined worth in the range of $20 million, I think it's safe to say he wasn't exaggerating! Representing a lifetime of frenzied acquisition, the collection is deep, wide, and tall—filled with iconic masterpieces and representative works by every major artist in illustration history. This impressive collection is now going on to the auction block, to be sold in a series of auctions by Heritage Auction Galleries (www.ha.com) starting on July 15, 2009. A public exhibition of the Martignette Collection has been scheduled in New York City, May 20-22, at the Ukrainian Institute (formerly Fletcher-Sinclair Mansion) at the corner of 79th Street and 5th Avenue.

For more information, visit: www.HA.com

Work, War & Wilderness: Pennsylvania WPA Posters 1937–1943

April 25 through August 2, 2009

James A. Michener Art Museum, PA

In 1935, President Franklin Delano Roosevelt established the WPA as part of his New Deal. In addition to providing funds for musicians, actors and writers, the WPA supported hundreds of murals and thousands of original posters through the Federal Art Project. This division of the WPA employed more than 5,000 artists in various art projects throughout the country. By 1938, there were poster divisions in at least 18 states, including Pennsylvania. Although it is estimated that cumulatively across the United States over 2 million posters were printed from 35,000 designs, today only about 2,000 of the WPA posters are known to still exist. On view in the Pfundt Gallery, *Work, War & Wilderness: Pennsylvania WPA Posters 1937-1943* showcases posters from the collection of Bucks County resident Laurence Miller, owner/director of the Laurence Miller Gallery in New York City. Miller's unique collection includes posters that celebrate Pennsylvania history, industry and wildlife, as well as revealing and thought-provoking images from the war years. Among the particularly rare designs on view at the Museum are Pennsylvania tourism promotional posters by Katherine Milhous, and Philadelphia industry and safety posters by Robert Muchley.

For more information, visit: www.MichenerArtMuseum.org

Those Telling Lines: The Art of Virginia Lee Burton

March 24 through June 21, 2009

The Eric Carle Museum of Picture Book Art, MA

Virginia Lee Burton (1909-1968) is best remembered as an award-winning author and illustrator of children's books, including *Mike Mulligan and His Steam Shovel* (1939), *The Little House* (1942), *Katy and the Big Snow* (1943), and *Song of Robin Hood* (1947). Burton's picture books often emphasize the continued utility and adaptability of older machines—and the traditions they represent—in a modern and fast-paced world, and a complementary sense of activity and industry fills her detailed illustrations. In addition to her work in children's literature, Burton was also a designer, painter, print maker.

For more information, visit: www.picturebookart.org

Illustrating Her World: Ellen B.T. Pyle

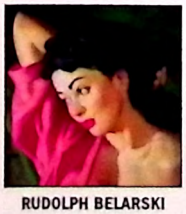
August 1, 2009 through January 3, 2010

Ellen Bernard Thompson Pyle (1876-1936) was born in Germantown, Pennsylvania. She studied art at the Drexel Institute, and she was one of the few female students invited to study illustration at Howard Pyle's Chadds Ford summer school. She married Pyle's brother Walter in1904, and the demands of raising a family sidelined her career. She did not begin to create illustrations again until after Walter's unexpected death in 1919.

Though Ellen Pyle did her major work later in life, she had a substantial output. In addition to creating covers for *Parents Magazine*, *Woman's Home Companion*, and *Everybody's Magazine*, she also created 40 covers for the *Saturday Evening Post* with a recognizable style that drew acclaim from around the country. She receives the first overview of her career in this exhibition of approximately 50 works.

For more information, visit: http://www.delart.org

In the Next Issue...



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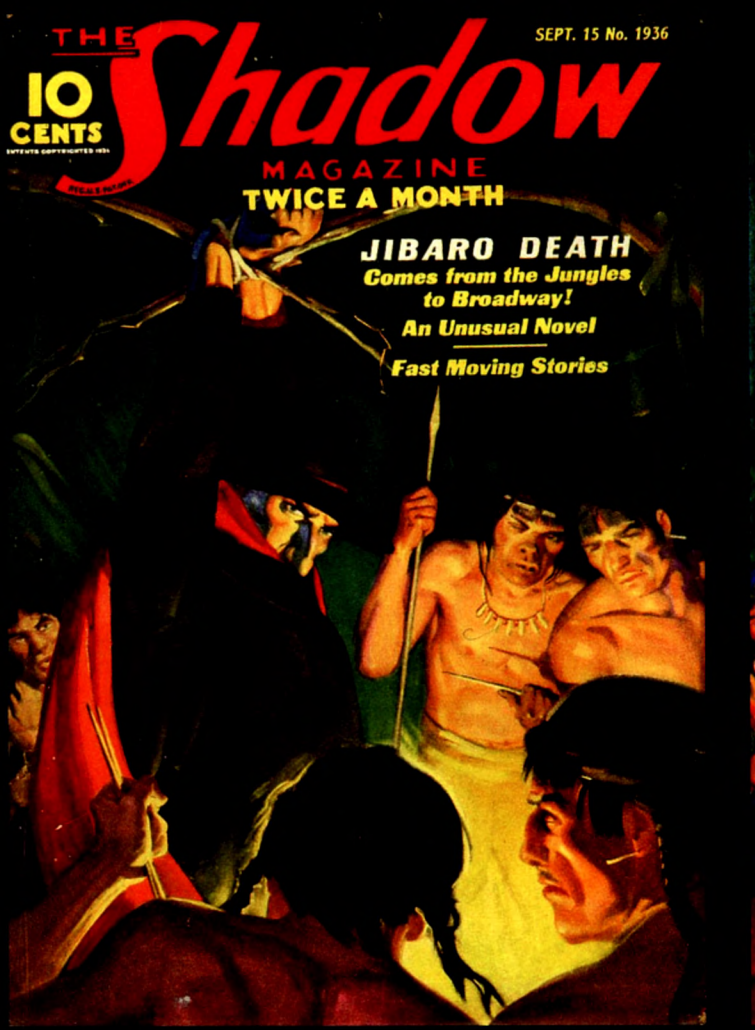

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